

Loud and clear.



The Yamaha G100 B212 gives brilliant and effortless projection. With a hefty 100 watts rms. power amplifier and twin 12" speakers, it's the guitar amp for the pro-compact, good to look at and built to last.

The B212 power pack is versatile and efficient, and has great tonal character. All this, coupled with its close miking facility, makes it ideal for the stage and for studio recording.

The Yamaha guitar amp: yet another expression of our advanced technology, and of our dedication to superlative quality.

E YAMAHA

Craftsmen to the world's musicians since 1887

BEATINSTRUMENTAL SANSWILLINGS RECORDINGS

No. 130

AUGUST 1977

Editorial & Advertisement Offices:

23 Ridgmount Street, London, WC1 Telephone: 01-637 2804

Publishers: JOHN THOMPSON, ALAN WALSH Editor: TOM STOCK

Production Editor: CHRIS SIMMONDS Assistant Editor: PETER DOUGLAS Advertisement Manager: HOWARD ROSEN

Senior Advertisement Executive: DAVID LEFEVER Production Manager: JULIE ADAMS

Editorial

The injuries recently sustained by the hapless Johnny Rotten are perhaps not as shocking as they were made out to be: one might almost reflect that as one leader of a movement inciting violence and nihilism, some of the same was always likely to backfire on the source.

But, of course, violence cannot be condoned; rather, if it can't be abandoned altogether, it might be rechanneled in milder form towards the Council jobsworths who pious obstruction extends not only to the punks but even to the flaccid B.C.R's — or is it their fans?

It's the old censorship debate all over again. Whatever musical merit punk might or might not have, it is a cultural phenomenon which should be given its chance on the boards alongside anything else, presented minus the hype to any consenting adults who enjoy the music or just the action.

While safety pin mania continues to devour the first half of several well known papers, it is interesting to slip the pages over to the live and album reviews and find performances and new releases from the BOF's picking up quite a few accolades.

Anyway — enough food for thought this month:

Interviews are with Genesis, Wings, Bad Co and Judas Priest — all of whom are doing quite nicely at the moment. We prevailed upon Ian Paice and Tim Hart to conduct some instrument reviews, while a liberal helping of West Coast flickers briefly in the albums round-up.

Finally, last month's Instrumental News promised an examination of the new Yamaha guitars in this issue. The author jumped the gun and has been strapped to the bench test in lieu — next month we compensate with a look at Yamaha's fine SG-1000.

Contents

Front cover picture by Bob Ellis	
Genesis at Earl's Court	4
Letters and Queries	8
Player of the Month: Mick Moody	10
Wings' Jimmy McCulloch	12
Bert Jansch — A Rare Conundrum	18
Instrument Reviews 21, 23, 24, 30, 35, 37,	, 38
Steve Miller in America	27
Simon Kirks — keeping Bad Company	28
Brian Auger	41
Recording Studios, Part 2: Recording each instrument	44
ABC of Technical Terms	49
Judas 'the beast' Priest	50
Album Reviews	52
Instrumental News	63
Microphone Survey	65
Nigel Pegrum's Cottage Industry	68
APRS Review	71
BMITF Preview	79
Top Shop — Eddie Moors of Bournemouth	91
Studio Spotlight — Escape Studios	98
Continental Studio Spotlight — BBC, Holland	101
Music Mart	106
Personal Ads	108
Price Listings — Guitars, Amps, Keyboards and Drums	109
Advertisement Index	118

Copyright © 1977 by Beat Instrumental All Rights Reserved

Published by Campillos Ltd., 23 Ridgmount Street, London, WC1 Printed by Thamesmouth Printing Co. Ltd., Stock Road, Southend-on-Sea, Essex Distributors: Surridge Dawson & Co. Ltd., 136-142 New Kent Road, London, SE1 Telephone: 01-703 5480

GENESIS

arl's Court is more like an aircraft hanger than a concert hall. But the space which might have been more appropriately occupied by a VC10 is filled to overflowing with 15,000 punters. Shouting, hooting and whistling fills the air, as if one had walked unwittingly into an aviary of exotic birds. All around the front of the circle is the familiar red, white and blue drape of the Jubilee; everywhere else is a sea of people, half of them wearing those fluorescent green plastic necklaces bought at an outrageous price out in the foyer.

On stage the road crew are working with quiet efficiency to remove the debris

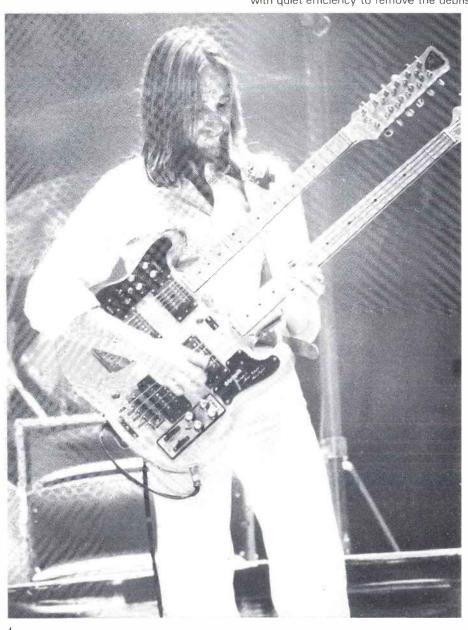
left behind by Richie Havens and his band. No stumbling around bonking the microphones and mumbling, One! One! One two! This show has been *timed*. If somebody stopped work to tie his bootlace, the whole schedule would probably be thrown out of gear. . . .

I reminded Mike Rutherford about the days when they used to appear at Eel Pie Island in Twickenham, billed no higher than such gargantuan superstars as My Cake and Thunderzone. "That's a long way back," Mike said. "For our first gig there we had a fee of five pounds, but because we went down so well, and he liked us, he gave us seven pounds. I'll never forget that. And we dropped two microphones in the river." But things were happening. A couple of years later they were top of the bill at Isleworth Poly.

The lights go out suddenly, so that the hail of roars and whistles that goes up is a little delayed. A dinner jacketed figure emerges from the gloom, stage right. "Let's see how much noise you can make!" he chortles. It is Alan Freeman. The punters dutifully bellow their acclaim, Freeman conducting the noise with an outstretched hand and then, as it reaches a crescendo, cutting it off with a dramatic downward sweep of both arms. "Ladies and gentlemen - they have their Own Special Way - and they are Genesis!" Torches flash briefly to his right, as the band walk on. This time the roar is spontaneous. "'Ullo!" shouts Phil Collins.

"Phil is very good in foreign countries. He writes things out in huge writing on a bit of paper about that size, and does a bit of the foreign language, and his gestures are exaggerated. But apart from the talk in between, musically we don't change it. You can't really change it, either. Brazil was interesting, actually, because it's a very new country for groups. It was great - they really liked us, but they didn't quite know what to do at a concert. When the last song was, when to clap, how long to clap for, when to cheer back - they hadn't really got a concert-going technique." "Did they know the songs?" "No. We played to ridiculous amounts, like a quarter of a million in about ten gigs. So maybe thirty thousand knew the albums. But I often find that very challenging - less easy sometimes, but each time you think you're hopefully getting through to a whole new area of people. There were coachloads from Argentina and Uruguay and . . . er, whatever else is nearby.

Although Genesis began like everyone



THE EARL'S COURT SUPERGIG AND MIKE RUTHERFORD INTERVIEWED

— by Peter Douglas —

else in small venues and with smaller audiences, they have always concentrated more on creating a sense of drama than on asking the crowd if they wanna rock an' roll. For this reason the huge auditoriums they now find themselves playing in suit them better than they do some bands. It's a show as well as a concert.

For their three shows at the Rainbow at the beginning of the year there were 100,000 applications. So it's also a case of playing in an aircraft hanger like Earl's Court or depriving thousands of the chance to see them. In some venues, largely Stateside, the sound can be remarkably good, especially (for some reason) the hockey stadiums. "Madison Square Garden is an amazing hall. It's a pain in the arse to do, because the unions are a real problem. But the quality of the sound in that hall is very high — it goes up very quickly, so you feel quite close to everybody."

Centre stage is Mike Rutherford with the double-neck guitar that has become his trademark. The band head straight into "Squonk" from their last but one album, followed by "One for the Vine" from Wind and Wuthering. Mike switches from the bass neck to the 12-string and back again with consummate ease, striking no poses, hardly moving, in fact, from his designated spot. His concentration is focused on the music.

In the official concert programme Rutherford's guitar is described as a Shergold/Rutherford Custom Double-Neck, making it sound more like a 300 rounds-per-minute machine gun than anything else. "I tried a Shergold 12string in a shop, and I liked it very much, so I said, 'Do you make basses?' And they said yes, and I tried that. Very nice sound - it had the sort of treble attack I like, and the bass warmth. I said 'Can you do me a double-neck?' I've always had this idea of a changeable instrument, to give me the scope during a live show to swap over easily, and they came up with that.'

Mike's contribution to the design was actually little more than the idea of being able to detach the two halves and clip on separate pieces to convert them back to "single-neck" guitars. "It was fairly easy, really. They had to come with just a system of screws, and the electrics from the top half all come out of one cannon socket at the bottom. There are little prong things that connect them."

All Shergold guitars come with modules, of which there is a choice of

around five. Rutherford's is module 4. which is straight stereo with a tone control and volume for each pick-up, and a three-way selector switch. "The phasing module's not that great. For me, the best thing about them is not the modular idea but the sound. And things are very easy to replace. The neck went, abroad, and they sent one out to me so I could just change it straight away. They have a recording module, which is quite nice, which gives you an in-phase/-out-of-phase range." Despite the greater flexibility afforded by the dual guitar, he still makes changes during the set. He uses an 8-string Hagstrom bass for "I Know What I Like", since the weight of the Shergold begins to make a deep rut in his shoulder if worn for too long. Shergold? Hagstrom? Whatever happened to (sigh) Fenders and Gibsons? "People have this thing about these being the guitars to use and those ones not. I go purely on sound. Like acoustics. Everyone raves about Gibson acoustics. I think they're rubbish. Now what we do, for the road we've always used very cheap acoustics, because they get very beaten up on the road. They just can't take it. So I use one that'll maybe last a batch of touring. Now here's an example: Epiphone, right? We bought two about five years ago. This one's amazing fifty quid - a beautiful guitar. And the other one's rubbish. They're production-line guitars, and it's just luck if you get the right bit of wood. Then I've got an Alvarez guitar, which no-one seems to have heard of. It's got a similar feel to a Martin, and it cost a hundred quid. It's



my favourite guitar — beautiful action, lovely sound. Better than any Gibson I've found. . . .

"I like variation in guitars, especially in recording. Otherwise you get stuck with the same sound. You see, Microfret probably isn't a fashionable name, but I used to play a six-string bass, which I really liked, and I put that on a doubleneck with Rickenbacker 12-string top. In fact I only had that for one batch of touring — the Lamb Tour. Then Dick Knight made me a guitar — which unfortunately didn't work out too well. I find custom guitars rather dangerous, because you don't know quite what you're getting."

The light show is literally dazzling. There are two rows of Boeing 747 aircraft landing lights sending down a blinding waterfall of white light which is diffused and refracted by the clouds of smoke hanging over the stage and swirling out into the audience. When they come on at the end of "In That Quiet Earth" the stage explodes into a glorious rainbow umbrella of coloured lights, like a Mormon vision of heaven, and the gasp that goes up is almost loud enough to drown out the music.

Not long after, the green laser comes on. Sadly the red one's tube broke on the way back from Brazil, and replacements are hard to find in a hurry. Tonight the green tube disintegrates as well, about three-quarters of the way through the set

* * * *

"I think all this stuff can detract from the music, unless you use it subtley and at the right time. I think out music too lends itself to imagery and visual interpretation. Which is why a lot of rock and roll bands put it all on and it doesn't seem to be quite right. But lasers are a pain. I think we may blow 'em out now. It's just not worth the aggravation."

"But why not cut down on the smoke instead?"

"Lasers don't work without smoke, you see. There's nothing for them to reflect on. The single beam is OK, but any kind of shapes won't work, because it's when the smoke passes through that it takes form. But I agree — smoke's difficult. It does get a bit too much. There's no halfway stage. In a way I'd like not to use it, and have a substitute: something that was there when you wanted it, and not when you didn't. That's what we're after really."

Genesis are a five-piece band that sounds like an orchestra. Critics of rock technology forget that there is little connection between the music of a traditional five-piece rock combo and the sort of music areas that Genesis are exploring. To most of their followers the rock element is actually just a foundation for something more ethereal, with its roots in a lineage older than Bill Haley, and yet taking him and everyone else into



account as well. It's a music which thrives on the combination of many different musical forms, not on any notion of exclusive purity.

Because of this constant search for new avenues to explore, you need an orchestra: in this case the orchestra is electronic. It has to be, since there are only five people playing in it. Hence a ten ton PA, and hence a carefully selected array of instruments and effects. All of these things have to sound as near perfect as possible, because any one component that sounds wrong is going to be amplified to the tune of n thousand watts, along with everything else.

"I run everything stereo," Mike began. "I've got a little Yamaha eight-channel mixer, stereo out. I run everything through that, which goes into a couple of Crowns. Then there's a Martin Audio system of speakers - there's a bass bin with a couple of 12's, and a mid horn, and a high. My gear's got to go a long way - it's got to take the Taurus bass pedals which I use, and it's got to take the highs of the 12-string. So it's really got to cover a pretty high range.

The mixer is positioned just behind him on the drum riser, but he alters it hardly at all during the set, having arranged the settings beforehand. The only change occasionally required might be to turn off a noisy channel. In addition there's a Roland Space Echo, and then on a simple pedalboard a Roland Chorus pedal, MXR

flanger, fuzz box, and an MXR graphic equalizer. The guitar goes in through a five-pin cannon, and the signals run separately along various courses. Some go straight into the DI boxes to the mixer, and some to any particular effect. On the 12-string most of the effects are used with the treble pick-up, whilst the bass pick-up runs straight through. The acoustic guitar goes into the mixer via the graphic

It seems a pretty terrifying load of bits to be in charge of, especially in front of a crowd. But Mike has built up his armoury over a number of years and gradually assimilated the skills involved in handling them all at once.

Collins has the audience in the palm of his hand. They follow his every movement: whether he's the villian of "Robbery, Assault and Battery", the cheerleader in "I Know What I Like" or the storyteller in "Supper's Ready". His energy provides the audience with a focal point, leaving the rest of the band to get on and play. His drum battles with Chester Thompson are equally riveting, though the thunderous power of his drumming overshadows even the ex-Weather Reporter . . .

"When Peter left we obviously lost a

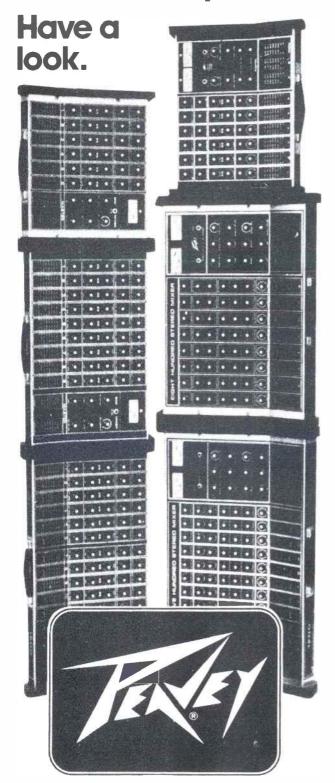
Continued on page 49



Tel: 0-040/8<u>0 1028</u>



How do they stack up with the competition?



These new Peavey Mixers have been designed to satisfy the requirements of a continously variable sound reinforcement market. If your requirements are stereo, mono, high impedance, low impedance, balanced, or unbalanced,...we've got a mixer for you.

We offer as standard equipment such features as input attentuation variable to -40 dB, pre monitor, post effects with built-in reverb, effects return, and slide faders on even our most inexpensive mixer.

Comparison of distortion figures, frequency response, noise performance, and functional features will illustrate the tremendous value of these mixers.

600 Mixer

6 channel Mono, with 6 low Z, 6 high Z, & 3 auxiliary inputs 20 Hz to 20 kHz response with less that 0.1% THD -123 dBV equivalent input noise 5 volts RMS out

600S Mixer

6 channel Stereo, with 6 low Z, 6 high Z, & 4 auxiliary inputs 20 Hz to 20 kHz response with less than 0.1% THD -123 dBV equivalent input noise Stereo pan each channel Effects return with pan 5 volts RMS out

800S Mixer

8 channel Stereo, with 8 low Z, 8 high Z, & 5 auxiliary inputs 20 Hz to 20 kHz response with less than 0.1% THD -126 dBV equivalent input noise Stereo pan each channel Effects & Stereo return with pan Left & right Main and Monitor outputs transformer balanced 4 volts RMS out

900 Mixer

9 channel Mono, with 9 low Z, 9 high Z, & 4 auxiliary inputs 20 Hz to 20 kHz response with less than 0.1% THD -123 dBV equivalent input noise 5 volts RMS out

1200 Mixer

12 channel Mono, with 12 low Z, 12 high Z, & 4 auxiliary inputs 20 Hz to 20 kHz response with less than 0.1% THD –123 dBV equivalent input noise 5 volts RMS out

1200S Mixer

12 channel Stereo, with 12 low Z, 12 high Z, & 5 auxiliary inputs 20 Hz to 20 kHz response with less than 0.1% THD -126 dBV equivalent input noise Stereo pan each channel Effects & Stereo return with pan Left & right Main and Monitor outputs transformer balanced Transformer balanced inputs 5 volts RMS out

PEAVEY ELECTRONICS (U.K.) LTD.

49, THE BROADWAY, HAYWARDS HEATH, SUSSEX RH16 3AS, ENGLAND.

TELEPHONE: (0444) 58301 TELEX: 87265

YOUR LETTERS

Bin Plans

Dear Sirs.

I have been trying for some time to obtain plans for various P.A. speaker cabinets, notably folded horn bass bins capable of holding 12" or 15" speakers of 125-200 watts. Do you know of anyone who produces detailed plans for these and similar cabinets? Thanks for any help you can offer, and for a very informative magazine.

Yours sincerely, J. L. Fagg, High Wycombe, Bucks.

The question of speaker design has always been rather a knotty problem: the companies who are renowned for their designs are obviously reluctant to part with their secrets, and who can blame them? The only firms who

really seem keen on releasing designs are those that simply make speakers. Altec, for example, have a policy of secrecy, whilst ATC and Cetec do in fact supply plans for those who wish to use their speakers!

ATC (address: Pier House Laundry, Strand on the Green. Chiswick, London W4) are a little dubious about the virtues of folded horns, since they are a bit of a compromise between size and purity of tone. But they will send designs nonetheless. Cetec share these reservations. and have a basic reflex cabinet design as a simpler alternative, if you write to them at Sapphire House, 16 Uxbridge Road, Ealing, London W5.

Trumpet p/u

Dear Sir,
I read with great interest an

article in May's edition of your magazine and hope you can assist me with a problem. The article in question was "Landscape Gallery", and on behalf of the trumpet player in our band I felt I should ask for your excellent opinion and guidance with the following questions: who distributes Barcus Berry transducer pick-ups for trumpets, and also the Barcus Berry pre-amps? How much do these items cost?

Thankyou, Hugh Hughes, Holyhead, N. Wales

Barcus Berry pick-ups and preamps are distributed by Strings & Things, 20 Chartwell Road, Churchill Industrial Estate, Lancing, West Sussex. A pick-up suitable for the trumpet retails at £45.72 incl. VAT, whilst the standard pre-amp costs £52.09.

Toys take over

Dear Editor,

Reading through your pages recently, I was stunned when I discovered that Electronic Music Studios (London) developed the Vocoder. To the uninitiated. this device can change the most verdant bleatings of voice and instrument into vocal masterpieces, altering the natural voice into practically anything or anyone at the turn of a knob.

Certainly the first reaction to such a toy is one of delight. But let us consider for a moment the foothold technology already has in our music. Will rock and roll lose its entire identity as an art form? Must the artist continually sell himself out as he reaches for the next effects unit? There is no substitute for talent, and the



AND QUERIES

conscientious musician must agree that the Vocoder represents the beginning of the end.

Mike Klarwill, Auckland,

New Zealand. points taken and understood. Everyone is arguing about where the music stops and the machines take over. Contempt for technology in music has, amongst other things, led to the current "minimalist" movement — i.e. three chords is getting a bit flash. But what this shows is that you can ignore the growing army of new effects units if you so desire. No-one is forcing them on you. It's also worth bearing in mind, however, that technology created the electric guitar and (later) the wah-wah pedal - without which Jimi Hendrix might have gone to law school. . . .

Ronnie Lane's Mobile Studio was burgled on Friday 17th June, and Lane is offering a reward for any information concerning what is estimated at a loss of between £10,000 and £15,000 worth of equipment. The thieves first cut the locks of the LMS storage premises near Richmond, and then broke both the rear window and the door of the Airstream Caravan.

The damage to the Caravan alone is quite extensive, and a general list of the stolen items is as follows:

- 1. Helios Custom Design 10/2 submixer (unique one-off item)
- 2. Studer B62 stereo recorder
- 3. Revox A77 stereo recorder
- 4. All microphones; including Neumann U87s and SM69, AKG D12s, D20s, D25s, C12As and

C452s, Beyer M160s, and Shure SM54s

5. Beyer DT100 headphones

6. Sony closed circuit video and video recording set-up including; AVC3200 camera and three lens, CMV90 TV/monitor, CV2100 Sony video tape recorder and connecting leads.

In addition to these specific items, considerable damage was caused when the connecting wires to the Studer 16 track were slashed in an attempt to steal that too. The JBL monitors and the AKG BX20 echo unit were also ripped out of the mobile but these were left as it appears that the thieves were frightened away.

Any information leading either to the conviction of the persons responsible or to the return of the equipment would be much appreciated, and we trust that the publicity is of some assistance to LMS.

Ronnie Lane's mobile has asked us to publish the above appeal following a recent studio theft.

Dolby Noise Reduction is in use everyday, everywhere

Wherever you or your tapes go — for recording, mixdown or disc cutting — it is almost certain Dolby noise reduction will be there to do its job — ensuring reduced hiss, crosstalk and print-through in your recordings.

You can rely on the Dolby system.



Dolby Laboratories Inc

'Dolby', Dolbyized and the double-D symbol are trade marks of Dolby Laboratories Inc.

731 Sansome Street San Francisco CA 94111 Telephone (415) 392-0300 Telex 34409 Cable Dolbylabs 346 Clapham Road London SW9 Telephone 01-720 1111 Telex 919109 Cable Dolbylabs London

PLAYER OF THE MONTH

MCK MODY

wanted to be success ful, I still do, I'm ambitious. Juicy Lucy was, for me, the first introduction to the big bad business, before then I'd not been with managers or agents, just part of a band. Any musician doesn't really like to get involved in it, but you must do; I still hear a lot of musicians saying 'I hate this business', but I think if you hate it, then you shouldn't be in it."

Mick Moody has spent 13 years 'in the business', twelve of them on the road playing guitar with various bands, Juicy Lucy and Snafu being probably the best known of these to Beat readers. Mick's most recent work has been concerned with the "Young and Moody" album, which he made with Bob Young, Status Quo's tour manager and erstwhile harmonica player, and two albums with ex-Deep Purple vocalist David Coverdale, on which he played all guitars and co-wrote much of the material. The music business is not often particularly kind or generous to musicians who are as quiet or self-effacing as Mick Moody, but it's on the shoulders of people like Mick that the British rock scene has been built up to its current state of wealth, both financially and musically. Mick's roots in it go back quite a long way, back to Middlesborough circa 1965, in fact.

"My classmate was Paul Rodgers, and we started messing about in the front room, me on guitar playing three chords and Paul playing bass. In '65 when we were still at school we formed a band called the Road Runners, doing Spencer Davies, Yardbirds, Stones and Chuck Berry stuff. We used to do the working men's clubs - we were only kids of 14 and 15, white shirts and ties - even then, Paul was an amazing singer. Around '66 to '67 we were into re-arranging old soul numbers into Hendrixtype things. By then we'd got a guy called Bruce Thomas in on bass, who was later with Quiver, and Paul was singing. We were too way out for Middlesborough, an incredible act we had! They talk about these bands now, being aggressive onstage, we used to set fire to things onstage. We were only going out for 15 quid a night in them days, and we had a light show that was two biscuit tins on either side of the stage, with lights in them, with two of our mates flashing them on and off with a light switch. I'd be down on my knees with a Telecaster, doing a Jeff Beck bit, heavy fuzz box and that, and Paul came on with this bamboo stick with a sock on the end, which we'd soaked in paraffin beforehand. He came on and it was 'Da Na Na' — we were really serious and I got up off the floor with the guitar, rushed over, got a cigarette lighter out of my pocket, set fire to it and it went whum'! Imagine how that went down in Middlesborough in 1966, when everyone else was

trying to copy Gino Washington stuff with terrible Sax players."

In March 1967 the Road Runners came to London and changed their name to the Wild Flowers "... by the time we got down here it was the summer of love, or whatever they called it, and we were starving in an attic in Finsbury Park." Mick returned to Middlesborough after this disappointment, to take up classical lessons and join a Blues band called Tramline '. . . we had a couple of albums out, they sound like Doctor Feelgood, listening back to it now, but they were just a Blues band then."

A "few grades" in classical guitar exams sounded quite intriguing, so I asked Mick what effect this training had on his playing, and how he goes about practising the guitar nowadays.

"Classical lessons were boring. I'd play a piece, and I'd have had a week to learn it: I was professional anyway, used to improvising, so I'd be playing away and stick a bit in like some vibrato or something, and the guy would say 'Stop that, it's not in the music.' I'd say 'lt's self-expression', and he'd say You won't pass your exams if you do that.' Even now if I play something classical I don't read the music, I just pick it up and play, if I'm in the mood I can play for hours, Bossa Nova or Flamenco or anything like that.

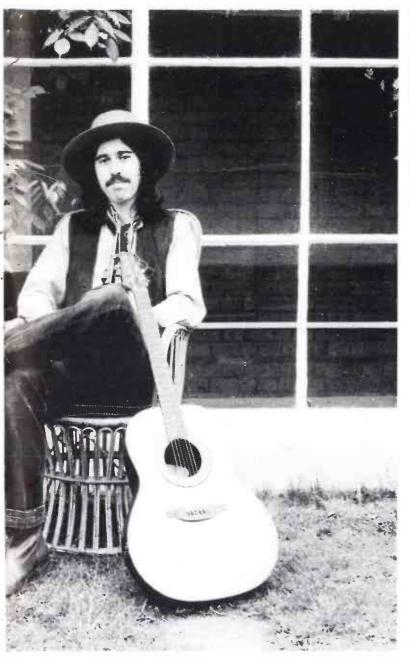
Perfection

"The only way to improve is to keep — not so much practising, which you've got to do when you start-doing exercises and so forth, now I just pick up the guitar when I feel like it, I'll play for hours, other times I won't touch it for a couple of days. I'm into Mandolin too, so I'll pick my Mandolin up, and I've got a six string Fender lap slide, which you play with a bar and finger picks, so when I get fed up with playing guitar I pick those up for a bit. It keeps you fresh, you don't get bored. I love playing lots of different styles of guitar, and I like playing them well. I don't want to be a man of many trades but a master of none, I really want to master the lot, which is a very hard gig to do! I've always had a thing about perfection, but not to get too technical and play without feeling - that's why I veered away from guitar lessons and classical music. I don't even do sessions a lot, because after a bit you lose the feeling if you do too many and you're not enjoying it. I'm lucky that the sessions that I do are with



people that I know who just say 'Play the way you do'. It's an American attitude, if a person knows your playing and it's meaningful.''

Even if Mick Moody's name has never been written in ten foot tall lights, when listening to his playing it's undeniable that his guitar work is not only very tasty but also extremely meaningful - a quality which, unfortunately, does not always equate with ten foot high lights. It's a personal quality that is very difficult to explain or nail down in words, and which is probably best represented by music itself - try giving the relaxed Young and Moody album a listen. The only way to try and understand why someone should still passionately care about his



music, after slogging his guts out for years and being ripped off right left and centre quite frequently, is to look at their career and see how they've gone about it, and what they've got out of it. So what has Mick Moody 'got' out of his music? Well he's not destitute, but he hasn't got a country mansion either, and he'd have probably made more money being a sales rep. After starting off with a 3 quid acoustic his Dad bought him, he's had a Harmony Roy Smech and a Harmony H77, been through a series of Telecasters and other guitars and now he's just got two 335's, an old beige Fender Tremolux plus the few other instruments already mentioned. What Mick has got a lot of is experience having moved on from Tramline

to play with Lucas and the Mike Cotton Sound "... very disciplined, 'cause you've got to be disciplined to play with Brass", to Juicy Lucy and then finally to Snafu.

"I've had a lot of experience, it's not just happened like that. I've done a lot of different sessions and played with a lot of different musicians, listened to a lot of music - I've been dedicated to it - which is great. in theory, but it doesn't always help your personal life. I've worked constantly on the guitar since I was twelve, and I've never really stopped, never had a holiday, just play all the time, 'cause I love it, and also I'm determined that it's for me. Music is a fantasy really, it's an emotional thing, but you've got to keep your feet on the ground,



Recent association with Bob Young (left).

because if you start living that life then you're not playing. That's when the trouble starts.

With Snafu we had a lot of problems song writing, there was always politics involved in the writing, and the songs never happened. The playing was there, but the songs weren't, and that's why I'm into songs now. A song has a tune, when you're writing a song it's not 'I've got this riff', or 'I've got some words', or 'I've got some buttons', for me that's not song writing — that's what I learnt from Snafu."

What Mick has achieved from his experience is an attitude of mind, unfortunately rather rare in this country now, that music is for giving people enjoyment and pleasure, and that the best way to write music is to collaborate with someone that you enjoy being with and have empathy with.

'That's what Young and Moody's all about, it's two geysers playing stuff that they really love; the great thing is, being able to get together and think 'Oh great, we can go and do an album now'. If we form a band permanently I don't think it will be the same, that's why Bob's going to keep his Quo thing, and I still love rock music, I want to go out with Dave (Coverdale) and do a tour, come back and have a couple of months off, and then do a Young and Moody album." To those who are unaware of their common backgrounds, the close collaboration of Moody/Coverdale may seem a bit strange: Mick explains.

"He used to come and watch us when I was in this band called Tramline in Middlesborough in '68, he was still at college, and it was strange, me leaving there and going through all the bit with these groups, and him going from a Boutique and a local band to Deep Purple — incredible. All of a sudden he started ringing me up about 18 months ago, from where he was living in Malibu, and talking

about doing a solo album . 'I'd like you to play guitar on it'. I thought what? me? He's got all these top guys that he can have any of, like Tommy Bolin (God rest his soul), Clemson. anybody in the States - Little Feat, Lionel George - he's only got to pay him to come along and play, and he's ringing me up! 'You want me to play, I'll play a bit of slide or rhythm if you want' - I ended up doing the whole thing getting to know him again and staying in Germany with him. Dave's a very clever singer, and he can do all that Funk stuff, but the great thing about him is that he won't, because it's not him. It sounds daft to say it, I know, but he wants to play the stuff that's in his soul, his influences, and that's the way that I want to play, without copying anybody, the stuff that really got me on. like rock and roll, blues."

Positive

When Mick Moody was a kid, he used to read Beat, and says that one of his ambitions was to be player of the month. Well he's here now, and it's my opinion that if you're in a similar position, you couldn't do much better than take a leaf out of this man's book: "If I can get the music positive, and be good at the music, then at least that's a stepping stone, so I try in my personal life to develop a positive attitude.

Music's about people, you know. It's great to be able to write music and knock people-out, like musicians and people who know, but music is really like a language, and I want people to enjoy themselves through it. There's too much depression out there, without coming to a concert and getting depressed, watching some self-indulgent Sax player, that's not what it's about for me. It's playing good music and making people smile."

WINGS HIT VIRGINS

by Peter Douglas

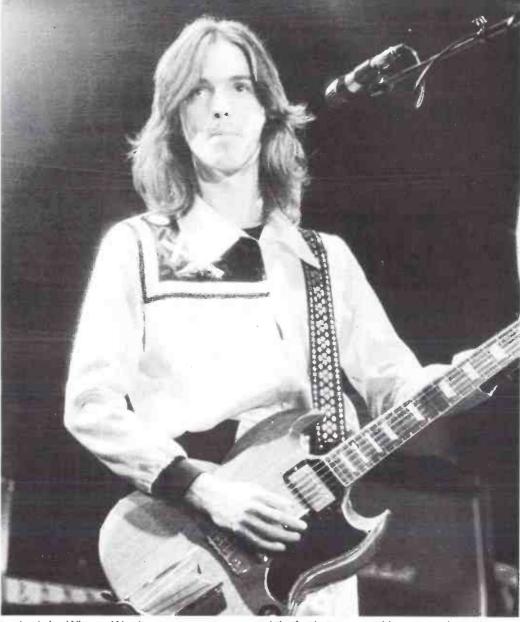
Jimmy McCulloch doesn't like doing interviews. In fact he's much happier sitting with a pint in his hand in the pub without the tape recorder running telling stories about life on the road when he was twelve years old that would make Ken Russell want to cross his legs.

Jim's brother Jack, who shared most of those early experiences, was also in Thunderclap Newman. Most people still remember their record 'Something In The Air', one of the greatest singles ever made. A little later, Jim cropped up time again, this as replacement for the guitarist of Stone the Crows - Les Harvey, whose biggest claim to fame was his death by electrocution on stage in Wales. It can't have been an easy job to fill, since Harvey, though largely unrecognised at the time of his death was a player in the league of pure genius.

Stone the Crows never really made it, but — looking back — it must have been the band that brought McCulloch's talents to fruition. Fronted by Maggie Bell, it featured (apart from Harvey) Jim Dewar on bass, Ron Leahy on keyboards and Colin Allen on drums. Wings fans will know that the current set includes a song called 'Medicine Jar', cowritten by Jimmy and Colin

Allen had been a sideman for John Mayall at one time, and it was probably through him that McCulloch got the gig in Mayall's band for a short time. But as he told Beat on joining Wings some two and a half years ago, Mayall did not allow him the amount of time and freedom he required for his own projects. This then, is one of the reasons why he has stayed in Wings: he can contribute his own ideas, and still spend some time working out other bits and pieces of his own.

"I know I've got the freedom to do anything, as well as being



involved in Wings. We have quite a bit of time off, so I can start getting back into what I would do if I was on my own. I haven't done anything myself in commercial terms, just getting back down to writing, and producing a band called Glasgow."

By this time we were back in his large Maida Vale flat, sitting in the cheerful chaos of the music room. The cleaning lady doesn't dare to go in for fear of damaging something valuable, and so the clutter of guitars, recording gear and odd bits of obscure apparatus remain untouched except by their owner, and perhaps by an itinerant journalist who couldn't wait to get his hands on that beautiful lbanez Artist...

He played me a tape he had made at the age of fourteen with a singer up in Glasgow, some ten years ago, and the freshness and power of the sound was quite extraordinary. He has tapes from every period since then, but most of it is just sections of songs. "You get so far that you end up with nothing," he explained. "It's all bits and pieces, but you don't follow it through. That's why I've never done a solo album. I could go back to something years later—dig it out, and think—great! But to try and re-create that is another thing."

To aid him in composing and recording ideas for songs, he has a Wurlitzer electric piano and a Roland rhythm box, similar to the one Denny Laine used on his solo album. The latter being a mechanical device, sounds too regulated to take the place of a real drummer. What he does, therefore, is to mix it with a snare drum of his own to

provide a certain amount of variation. The proximity of neighbours prevents him from using a drum kit.

"I like being on my own, actually, so I can get into it." He put another tape on: "This is a little thing I did on my own, again. I played the drums and the bass. It's just an instrumental: there's a few guitar tracks on here, but it's not mixed at all. That's where I left it, and I just come back to it now and again."

We got back to the subject of musical freedom within a band like Wings, which is heavily dominated by the omnipresent Macca.

"All the guitar stuff has really come out of my head, 'cept for maybe some part that's really a line in the song. So I like to sit down and listen to a song, and what comes out depends on

how I'm feeling. An extension of your personality, that's what your guitar is. Instead of putting it into words you just say it through your instrument. Now maybe sometimes that may not work in a certain song. He's got his ideas about how he wants to hear it, because it's his song, right?"

Jim believes in keeping songs as musically simple as possible. In other words, he does not advocate the use of throwing everything into a recording along with the kitchen sink.

"It's what you leave out, rather than putting in too much. I mean, you might only play one note, and that'll fit perfectly." In the same way, his gear is quite modest. His role is essentially that of lead guitarist, though he dabbles with bass and pedal steel as well. Live he uses an SG and a Strat, plus an Ovation for the acoustic numbers, with a spare for each. Like most people, he isn't crazy about Ovations, but recognizes their convenience value, and the fact that they can be easily d.i.'d to the mixing board. In the studio he also plays a 12-string Zemaitis and a Martin D28.

Concentrate

As for the rest, there's a Crown which he splits with Denny, plus an Olympic preamp, Marshall cabinet and a 2 × 12" Fender Bandmaster which he's had souped up. Effects-wise he again doesn't like to over-complicate: there's a wah-wah and a volume pedal, and that's about it.

"I just like plain sounds. I'm not that keen on weird stuff because it's not necessary in what we play in the band. I do it on my own — I've got Echplexes and Binsons and that, but live all that's taken of through the PA. The sound engineer's in control. It takes a lot off your mind, it's something

less to worry about and you can concentrate on what you're playing more if you don't have to think I've got to be at *that* spot to hit *that* button at suchand-such a time'. It's OK for bands whose players just stand in one place and don't move all night. But we like to wander around and have a bit of a laugh, and that's what we try and generate to the people."

The next Wings album is now in the can. It was recorded on a boat in the Virgin Islands. Now I bet you thought pop stars led easy lives, didn't you? I bet you thought they never did any work. Well Wings have just spent a month on a boat in Virgin Islands — working.

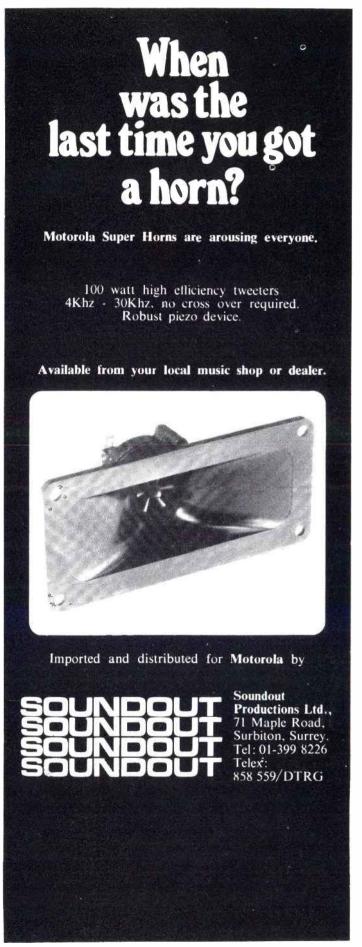
"That was hilarious. The Record Plant people chartered this boat and the owner didn't know what the hell was going on. He thought the group was coming to record with one of these little cassette things. He had no idea. Then all this stuff goes on the boat, and it was "No no, I want to cancel the charter! No way, you can't come on with all that stuff — the boat'll sink."

The boat was over a hundred feet long, but it was narrow, so all the gear went down each side. At the back part of the boat, which was open, they had some carpenters in to cover it over. The board, the JBL monitors, the graphic equalizers and the Eventides all went at that end, and they were ready to roll. So why choose the Virgin Islands, where there must surely have been technical difficulties above and beyond the fact that they were on a boat?

"It was just to get in a nice warm climate. There are no studios out there so the only way to record was on the boat. It was great, but it was lonely. We went to the mainland twice, but there was nothing to do on there."

Yes, it sure is tough at the

"All that guitar stuff has really come out of my head . . . I like to sit down and listen to a song, and what comes out depends on how I'm feeling. An extension of your personality, that's what your guitar is."



DiMarzio picks up where the others leave off.



Rick Derringer



Al Di Meola



Laurie Wisefield



Earl Slick



Ronnie Montrose

Aerosmith
Blackfoot
Blue Oyster Cult
Brownsville Station
Dan Hartman
Danny Johnson
Steve Kahn (Brecker Bros)
Carol Kaye
Jefferson Kewly (Mac Davis)
Kiss
Lynyrd Skynyrd
Bob Mann (session man)
Nazareth
Mick Ronson
David Sancious

Di Marzio, the "Pickup People" offers a complete line of guitar and bass pickups. All high output Di Marzio pickups feature a dynamic range unmatched by any other pickups on the market. Their exclusive Tailored Frequency Response achieves optimum sound from your instrument. And there's no technical expertise required to install them.

Check out the Pickup People. Hear how Di Marzio picks up where the others leave off.

Super Distortion Humbucker

The SDHP combines a tailored frequency response with extremely high output, making it much more sensitive to string vibration than any standard unit on the market.

The SDHP is the exact size and hardware replacement for large Gibson humbucking pickups, and greatly improves the sustain and output capabilities of the guitar.

Features:

- 12 individually adjustable pole pieces
- Dual creme-colored coils
- · Special magnet structure minimizes string damping
- · High temperature shielded cable

Dual Sound Humbucker

This deluxe version of the SDHP shown above, features both the hot sound of the SDHP plus a second sound similar to that of a Stratocaster or Firebird. This allows the guitarist a choice of two distinct tones, providing greater flexibility. The installation of a small switch provides for the selection of a "hot" or "clean" mode in humbucking.

Features:

- Same construction as SDPH
- Special wiring allows two separate sounds
- Foil wrapped three conductor cable.

Di Marzio International Distributors: In the U.K. Sola Sound Ltd. (Macaris Ltd.) 20 Denmark St., London WC2H 8NA In Australia International Warehouse Sound Co. 338 Brunswick St., Fitzroy, Victoria 3065 Australia In Japan James C Kanda T

New! PAF

The PAF, or "Patent Applied For" pickup is an authentic reproduction of the original humbucking pickup introduced into the Gibson line of electrics 20 years ago. Until the Di Marzio PAF, the quality of sound of this original device was never approached by other pickups. The PAF is intended for guitarists

who don't need the extreme increase in output of the SDPH, but want a warm, sustaining sound with moderately increased output at a reasonable price.

Features:

- Nickel plated pole pieces
- · Double creme colored bobbins

'Fat Strat' & 'Pre-BS' Telie

Designed for the Fender Stratocaster or Telecaster player who wants to improve his guitar's output and sustain, while retaining the guitar's original circuitry and appearance, the Fat Strat and Pre-BS Telie are exact replacements for the original pickups

— and are installed in a matter of minutes. The Pre-BS Telie mounts in the bridge position of Telecasters only; the Fat Strat is recommended for the bridge position in

Stratocasters, but can be installed in other positions. These exceptional pickups feature the increased low and midrange response, and they especially complement the harmonics already present in these

guitars while virtually eliminating the "squeal" or feedback common to them.

Features:

- Improved signal-to-noise ratio
- High temperature vacuum-injection sealing
- Improved magnet structure

Model 1 Bass Pickup

The Model 1 is a high fidelity, exact size replacement pickup for the Gibson EB-0 (also for the bass position of the EB-1, 2 & 3). The Model 1 Bass Pickup

Model 1 Bass Pickup produces two distinct sounds, similar to those made by Fender Precision and Rickenbacker basses, which are selected by installing a miniature toggle switch (included)

in the guitar's control section. The pickup is hum-cancelling in both modes, and can be wired directly into the circuit without the switching ability.

FEATURES:

- Eight individually adjustable polepieces
- Two separate sounds
- Three conductor cables

New! DiMarzio Acoustic Pickup

A new type of contact pickup for acoustic guitars, the Di Marzio Acoustic is an attractive alternative both in price and sound to other pickups. It's easily installed (non-marring adhesive) and no Pre-Amp is required. Suggested list is \$29.95.

ALL DI MARZIO PICKUPS CARRY A 5 YEAR WARRANTY WITH OPTIONS FOR TRANSFERRAL TO A SECOND OWNER. A MUSIC INDUSTRY FIRST!

All Di Marzio Pickups come in protective display packages.

Di Marzio Pickups are featured in these fine guitars; B.C. RICH, HAMER, VELENO, VULCANS by GUILIANO and ODYSSEY GUITARS (Canada).

AVAILABLE AT BETTER MUSIC STORES EVERYWHERE!



For a free catalog, write to

Di Marzio

Musical Instrument Pickups, Inc. 643 Bay St., Staten Island, N.Y. 10304 (212) 981-9286

In Canada G.H.I. Music Sales 5000 Buchan St., Suite 506, Montreal, Quebec H4P1T2

BEAT'S PRIZE PIC! DARBURN



Beat's March prizewinner, Paul Lewis of Runcorn in Cheshire, is presented with the Hohner K1 piano by Mr. Dirk Kommer of Hohner while Beat's Peter Douglas looks on.

YOUR GUIDE TO THE MONTH'S MUSIC

ALBUM TRACKING

gives you a really comprehensive record and tape review service across the musical board — rock, soul, country, blues, jazz, folk. All written by experts. For this alone Album Tracking is unique. But there are also interviews, features. news, hi-fi and the month's guide to forthcoming tours. No music fan should be without it.

ALBUM

THE AWARE GUIDE TO CURRENT MUSIC

REVERB

£77.00 INC 8% VAT



SRV-50 SRV-100

£195.00 INC 8% VAT £265 00 INC 8% VAT



KGP-50/80 UGP-100 PIEZO HORN EXTRA

£199.00 INC 8% VAT £273.00 INC 8% VAT

£14.20 INC 8% VAT



TRADE SHOW AUG 14-17th 1977 Come and see us please at SUITE B CAMBRIDGE ROOMS **ROYAL HOTEL** WOBURN PLACE, LONDON WC1 APPOINTED DEALERS

Alan Pyne Bells Buzz Music Chris Stevens John King Sharon Soundwave South Eastern Western Music

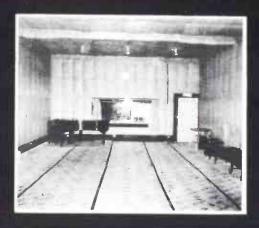
Dartford Surbiton Hereford Southend Kingston London Maidstone Brentwood Lewisham

Hammersmith & Croydon

DARBURN LTD., 45 Hotham Road, Wimbledon, London SW19 1BD 01-540 9724 & 0097



A SERVICE FOR THE MUSICIAN

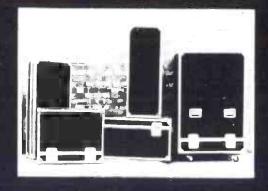


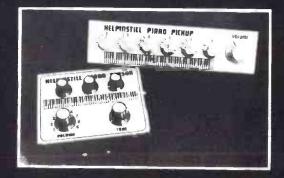
2 Soundproofed rehearsal studios for hire 24 hours a day. Studio 1 – 750 sq ft

Studio 2 - 250 sq ft

Also rest-room with Pinball, fridge and colour TV

We manufacture flight cases for all musical instruments. whatever size, whatever shape, to give maximum protection. We also supply custom-built drum risers, guitar cases and speaker cabs:





The Helpinstill Piano Pickup and Piano Sensor are designed to provide an isolated signal from any piano by sensing the strings electromagnetically. It has been found in practice that this signal is virtually indistinguishable from the natural sound of the piano and the many possibilities of a completely isolated signal are readily apparent.

Grand Piano Pickups available at £350.00 + VAT @ 8% Piano Sensors available at £109.80 + VAT @ 8%

Complex 7

UNIT 2 ABERCROMBY INDUSTRIAL ESTATE, ABERCROMBY AVENUE, HIGH WYCOMBE, BUCKS. RING: (0494) 23673

of my favourite games is sitting friends down and playing them two albums. The first is Zeppelin 1 — in particular the track called 'Black Mountainside' off side two. I follow that with a speedy transition over to Bert Jansch's superb Jack Orion album and play them 'Black Waterside'. The fun starts when I watch their jaws hit the carpet - the two tracks are, er, undeniably similar, and Jansch's came first!

Bert's career has closely followed the lines set by all dedicated folk players who don't sell out. He tasted world-wide acclaim with the ill-fated Penture into popular folk music than Steeleye ever were) then blew it out to resume his solo career.

For a while after Pentangle split it looked as if he might have blown it. His influence went into a definite Iull and it is only since signing with Tony Stratton Smith's Charisma label that we have seen the re-emergence of this fine guitar player.

The newly revived Jansch has a new album out called, appropriately enough, 'A Rare Conundrum', and I met him during his recent tour supporting the insufferably boring J. J. Cale. The contrast between the sheer pretentiousness of Cale and the openess of Jansch was amusing to say the least—a point which was not lost on the more aware members of the audience, I'm pleased to report.

Bert is notoriously diffident and wary of interviews so, with the aid of a certain Eastern European spirit liberally applied to the brain, we repaired to a noisy, plastic pub and shouted our way into the microphone of my trusty tape machine.

To start with (of course) what about his guitar? From the audience at the New Victoria it sounded like a Martin — but was it?

"No, it's a Yamaha, a 1500 which I've had for about four years now. It's one of the only two that I've ever seen, the other was in Denmark. I get

"I think of the guitar as an instrument in its own right" bored with guitars and when I got this I just went into Take Five and swapped the Martin that I had before for it. I must admit that I don't know much about it though except that it's a fine guitar and that I don't think that they ever really caught on. At the time I don't think that people were prepared to pay that much money for a guitar that they didn't know much about. It's a nice guitar for me to play but it wouldn't suit someone who liked Gibsons."

Currently, Bert uses the Yamaha through a Peavey Deuce amp, the electronics coming from a neatly wired Barcus Berry pick-up. Was he pleased with the result?

"Well, I'm getting bored with the Yamaha now so I don't know how long I'll have it but, yes, the Peavey's fine, it's got a good full sound which I like — I can't stand tinny amps.

"I had a lot of trouble with my sound tonight though. I made the mistake of changing my strings before I went on stage and I really should know better than that. It's typical of bigger halls that when you wait backstage it's fairly cold and then when you actually get out on the stage there's a lot of heat and the strings just go right out.

"Any string will go out a bit but with old strings they tend to all go in the same direction. With new strings they go everywhere."

These days, Bert never touches a solid, although he admits to having played around with them in the past.

"Yeah, I did once but I didn't really like the outcome very much. A solid just doesn't feel very much like a guitar to me—it just feels like a solid lump of wood. To get the best out of an electric guitar you really have to be interested in electronics whereas I think of the guitar as an instrument in its own right. I suppose that one day I could get something out of playing a Fender or whatever but not yet, I'm still far too taken up with the acoustic."

Development

Like many acoustic guitarists, Bert isn't madly impressed with the sounds produced from the average amplification system. He has, however, heard of an interesting development in speaker design which might change things.

"I've heard quite a lot about this Swedish development. It's a wooden speaker, a very thin piece of wood which does the vibrating — real wood, now

BERT JANSCH



that's closer to an acoustic guitar and could sound very good. As yet that's all I know about it although I've got an address to contact and I'll be interested to see what they've come up with."

Having already said that Jansch is one of our most influential acoustic guitarists, I wondered who had influenced him?

"The first time I ever saw a guitar must have been when I was about seven and I actually started playing it when I was fifteen. Then I was listening to Big Bill Broonzy and then Woody Guthrie, Leadbelly, Lightning

A Rare Conundrum



Hopkins and of course a lot of traditional Scottish folk singers — many of whom just sang (and sing) unaccompanied — and a few pipe players too.

"Really it was just traditional British music that I listened to apart from the Blues players.

"I've never made a conscious

effort to do anything. I just get up there and play what I feel at the time. Rough or smooth, my playing just reflects what I feel.

"The only three people that I've ever copied were Big Bill Broonzy, Davy Graham and Archie Fisher, who's a traditional Scottish folk singer. They each

had qualities in their music that I felt I should have in mine.

"These days I listen to a tremendous variety of music but one of my all time favourites is Julian Bream. I haven't got the dexterity or suppleness or whatever to play the way he does, I'm just too heavy with that old smash blues thing but I love what he does."

It seems that a lot of folk players are well into the field of open tunings — something which few electric players other than slide guitarists bother with. Does Bert use them much?

"No. I use DADGAD, which I learned from Archie Fisher, I use that a lot, and sometimes I take the bottom string down to D but, apart from that, I play it straight. I'm just not an open tuning player, that's usually for slide guitarists or country players and I'm not that sort of guitarist. Once you know an open tuning, well it's fine but I just keep forgetting them."

Currently, Bert is working on an instrumental piece which will, he hopes, form the basis of his next album. Certainly, many guitarists would appreciate a move back towards his Jack Orion approach, where he took a number of traditional British songs and re-interpreted them his own way.

Tablature

"What I'm finding a drag at the moment is that I'm not a very good reader, although I can slowly work things out. This instrumental is about 15 minutes long now and I'm writing it down more for my own pleasure than anything but the trouble is I don't understand tablature — it's a total mystery to me. Writing is something I'll come back to in a minute; I've got some thoughts about that subject.

"Anyway, I'm still trying to work out what to do with this piece. I don't know yet whether to try and play all the instruments myself or whether I should get other people in. I'd really prefer to have others on the album because I think that the different inflections which people put into their playing always make an album sound better than where you just have one person doing everything his way."

Undoubtedly he and Martin Carthy, Davy Graham and John Renbourne have helped push acoustic work to a new peak in this country. The trouble is that acoustic playing hasn't moved on much since the peak these players hit in the early

1960s. Their own revolutionary styles have progressed but playing, in general, hasn't seen a new revolution to equal theirs in a long while. What I asked, was holding it up?

"Well it would really improve if people learned to read and write. I feel that's very important because otherwise we're stuck with this strange thing where the only way that another guitarist can have someone else's music is to listen to an album of it. We don't yet have an intermediary stage where we can take what someone else has written and interpret our own way without the influence of actually hearing him play it, which has always been possible with classical playing. You end up by imitating someone else's style and sound at present and that's working against new interpretations and ideas.

Despite all this useful comment, Bert maintains that people *shouldn't* pay too much attention to what he says.

"I wouldn't advise people to do anything. That would be far too presumptuous of me — I want you to print that. My statements only affect me and they come from my own experiences and my own character. What you play is a result of your own experiences and your own life and you should draw your influences from all over the place — listen to everything you can."

He finally admits his real or imagined limitations: "I'm not a good performer, I know that. I don't sing very well and there are a lot of techniques that I can do but just never get round to using on stage."

For all that you should try to see him live where he gives back in presence what he leaves out in technique. For the latter listen to his albums. You might never feel the need to mercilessly rip him off without crediting your source (a familiar enough trick) but an hour or listening to Jansch can't fail but to force a reappraisal of your own playing.

"What you play is a result of your own experiences"



London's number one recording studios LANSDOWNE STUDIOS for bookings ring Liz on 727-0041 Lansdowne House, Lansdowne Road, London W113LP.

Vega. Guitars made in the Martin mould.

In the medium price range, the new Vega range of guitars are the nearest you'll ever get to a custom-built Martin

Every Vega model has been specially designed and produced to C.F. Martin specifications and made in the classic Dreadnought size to give you that authentic Martin sound and feel

Here, we show you the V-646S

The back, sides and the neck are solid maple. The fingerboard and bridge are of rich East Indian rosewood. The top is solid German spruce.

And in typical Martin style, every inlay on the V-646S is mother-of-pearl.

At around £335 it's probably the closest you'll get to a custom made Martin.

The Vega range, six guitars all with Dreadnought bodies and including a twelve string model, start at £160, and come complete with Martin M150 strings. And for every model, a beautifully plush case is available.

Boosey & Hawkes

Boosey & Hawkes (Musical Instruments) Ltd. Deansbrook Road, Edgware, Middlesex, HA8 9BB. Telephone: 01-952 7711 Vega made in the Martin mould

INSTRUMENT REVIEW 1

VEGA V646S GUITAR

Asking someone to review an instrument "blind" is a bit unfair on the reviewer, but it does provide a rough equivalent to walking into a shop and trying something out — which is, after all, the way most people go about it. In this case, Beat's victim was Steeleye's Tim Hart.

Filing

B.I. How does this Vega compare with the Martins it's modelled on?

T.H. Very favourably. The Martin I've got is much smaller, and well played in, and this being brand new it's a bit stiff. Also it's got tow-ropes on instead of strings. . . . It's a very nice guitar . . . got a nice big sound. I always choose guitars just by picking them up and playing them. I can usually tell in the first couple of seconds if I want to buy it or not. But you can really only do that with an old guitar, because new ones have to have a period of breaking in first. With these strings it's rather difficult to judge. . . . One of the things I do notice - those bridge pins need filing down. I always rest my hand on the bridge, and those pins hold it that bit further up. (Holds the guitar up and knocks the back.)

B.I. What does that tell you? T.H. Just whether the struts are all tight. If you go like that and get a rattle, the struts are all falling off! (Looks along the top of the fingerboard.) There are no little dots along here, which seems a shortcoming. It means you have to watch the frets, and people like me occasionally wander off them.

B.I. Does it feel expensive? T.H. Yeah, definitely feels like a good guitar. I don't know how you can quite define it - it's just really well-made and solid. There's no nasty corners. Those Yamaha necks tend to be horrible to hold.

B.I. What about machines?

T.H. (Detuning and retuning a string) Oh they're nice, very nice. Got a lovely range on it. They're Kolb, are they? Much better than Schallers. Lovely and smooth. The ratio's actually three semitones a turn. . . . It's nice and close here (under the string along the head) so you

can stick a cigarette in the end. That's important, because I roll my own, and on most guitars the cigarette will drop straight through.

You can stick a tipped cigarette on the end of a string. T.H. But they've done this thing of winding the strings round on themselves, so when you take 'em off you stick the end of the string in your finger. There are better ways of putting a guitar string on. It's all so unnecessary, that. Tie knots in the ends of guitar strings, and when you take them off there's no way of doing it without perforating the ends of your

This is better than most of the new Martins I've played. I don't really like new Martins. I think this guitar would be really great if you were to buy it now and play it for about five years.

Extremes

B.I. You can't adjust the bridge, of course.

You shouldn't need to. Martins have always had those fixed bridges. They're so accurate when they stick them on, they should be all right, because you're not going to go through the extremes of string gauge that an electric guitarist will go through. . . There's a very slight camber on the bridge, which could throw you if you start picking fast. The top string goes down a little bit, which I find disconcerting. The strings curve down so that the top string's a bit closer to the fingerboard. But I think that's just one of the things you get used to.

B.I. How about the varnish -too thick, too thin?

T.H. Well it's all down to tone. I suppose. Some people sand down the face of their guitars. and they eventually get clogged up with grease and sound terrible. You need some kind of finish on it to stop it clogging up. All the guitars I've owned have had one. Eventually it cracks into that nice old-looking finish....

Adjustable

It's got a tension rod in it, which Martins don't have. I



place, and you have to readjust them. Whereas if you put ultralight strings on this, you wouldn't be getting the sound out of it anyway. It wouldn't be functioning as the sort of guitar that it is. I use D'Arco extra light bronze, which have still got a

wound 3rd.

Middle

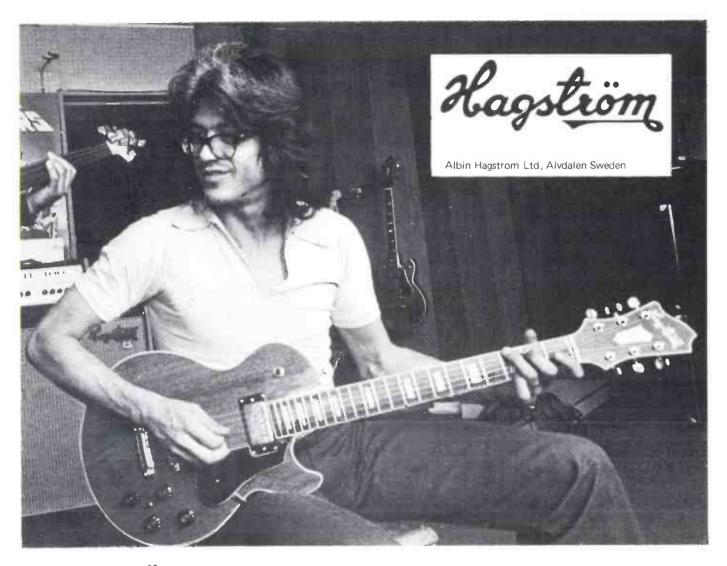
Do you like the wood?

T.H. Oh yeah. If you look on the back of it, the grain on each half matches, because they were originally one piece, split down the middle and opened out. Lovely bit of grain there.

B.I. Finally, is it worth £335? T.H. Yes. As an investment. It's a very well made guitar, and it'll last you a long time. It's not going to fall apart on you. It's definitely worth the money.

B.I. Thanks, Tim.

by Tim Hart



HAGSTRÖM CAREFULLY CRAFTED IN SWEDEN... FOR YOUR FINEST PERFORMANCE.

"For some time now, Coryell has been releasing albums that...outclass everybody else's in the field. His music is compositionally intricate and complex and technically flawless. All his notes are crystal clear...*"-DOWN BEAT

That's the way Larry Coryell plays a Hagstrom. It keeps its clean, clear sound even through the most complicated music he's composed. The Hagstrom is truly the performer's guitar in every sense of the word.

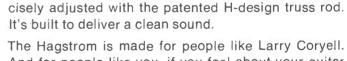
It has two special pick-ups activated by separate volume and tone controls. Perfect intonation is made possible by the bridge which allows individual adjustment of each string, horizontally.

For full details of the entire Hagstrom range including the Swede, Scandi 6 string and bass, Special Jimmy and Viking write to FCN for a free colour catalogue or contact your local dealer.

FLETCHER COPPOCK & NEWMAN LTD

MORLEY ROAD, TONBRIDGE, KENT TN9 1RA Telephone: 0732 365271

Hagstrom left handed models are available on request.



The Hagstrom's unusually slender neck can be pre-

And for people like you, if you feel about your guitar the way you do about your music.

A Hagstrom will show you practice isn't the only way to get better.

To: Fletcher, Coppock & Newman, Morley Road, Tonbridge, Kent. Please send me a catalogue of full range of Hagstrom Guitars.
Name
Address —

INSTRUMENT REVIEW 2

ELECTRO-HARMONIX ELECTRIC MISTRESS FLANGER

Got to admit when first faced with this package I didn't know what to do. The price tag on it was unusually hefty in view of the various discounted prices I'd seen in some magazines and shops, so it's a little difficult judging this bit of kit from the good old 'value-for-money' point of view. It can be bought for as little as £49 if you look around, and at the other end of the scale you could be required to part with 90 green ones before the counter staff will loosen their grip on the box. At the lower price it represents astonishing value for money - at the higher price conclusions would be less favourable.

Still, we hear that Eastwood Music in Surbiton are being/have been appointed sole UK distributors for Electro-Harmonix, so perhaps there will be some price stabilisation in the future, but, as we've learned in the past, we'll have to wait and see.

So, on with the task in hand. What is a Flanger? America's Eventide Clockworks first coined the phrase to describe a phasing unit they'd made which simulated tape phasing more accurately than other solid-state devices. This was achieved by using two separate channels, of which one used a Digital Delay section with variable time delay. For a more detailed description flip the pages to this month's A-Z of Technical Terms.

The Electric Mistress Flanger (love the name but think it would be more applicable to a Swedish sex-aid) appears to be reasonably well made, and able to withstand some pretty hairy leaping upon. Inside the box the works too seem sensibly laid out and well soldered. The Mistress can be powered by either two 9 volt batteries or a 13 volt minimum AC adaptor (no further comment necessary!)

What does it sound like then? The advertising supporting this product makes some pretty amazing claims, talking of 'prismatic spectrum of absolutely fascinating sounds, from tones of peaceful purity and sheer delicate beauty to unearthly spatial effects'. Well, mates, I don't know nuthin' about that, so I did as the paper orders — plugged a guitar into the right hand jack, and an am-



plifier into the left. Pushing the slide switch to the right into the Flanger position, the Color Control is then turned fully clockwise; the rate control and Range Control are turned fully counterclockwise, and the first chord struck. I must admit, the effect is pretty weird, the chord being taken up and down in a pseudophasing manner over a seven second sweep.

So far, so good. The Rate Control changes the rate at which the flanging effect — best thought of as a pitch slowly sweeping between high and low limits super-imposed on the guitar signal — occurs. The Range Control limits the lower limit of that sweep.

Now comes the bad (or not so good) news. Firstly the box is damned noisy. The company say that the growling noise in the background audible when the Color Control is set clockwise is normal operation. I would simply say that whether this is normal or not, it is highly undesirable. Recordings I tried on relatively sophisticated and therefore quiet - equipment suffered from the extra noises to the point at which I brought my own old Vox phaser out of retirement for comparison. Obviously the flanger wins hands down on effect, but the phaser was certainly a lot

My second main criticism, at this point, concerns the need to describe movement of the controls in terms of 'clockwise' and 'counter, or anti-clockwise', It would be far more satisfactory to a) manufacture the Flanger with all three controls working one way only - from off to full, and b) provide instantly readable numbers so you've an idea of what setting you're on, and importantly, making it possible to remember suitable settings. There's nothing worse than finding an effect which admirably suits a particular piece of work only to start talking in terms of 3/4's of a turn clockwise on the Range, 2/3rds of a turn anti-clockwise etc . . . have I made my point?

Manipulation

Still, the effects are excellent, and it seems a shame that operational hassles took away some of the enjoyment. I tried the Mistress out with as wide a variety of sources as I could — guitar, bass, organ, piano, voice, acoustic guitar, auto-harp (amazing), recorder, harmonica, melodica, bongoes and the kitchen sink, and on all occasions

the Flanger took control and came over with some pretty amazing effects. It's impossible to describe these effects in words — words that do spring to mind are used already in the advertising — spatial, ethereal, eerie etc. Careful manipulation of the controls provides a reasonably convincing Doppler imitation — i.e. rotating speaker sound—but I can in no way support the claim that keyboard players 'no longer need to carry them' (rotating speakers). Good the Flanger may be, but it's no substitute for a Leslie!

Switching over to Matrix position the effect is less startling. Range Control now alters the filter matrix manually, while the Color Control determines the degree of accent of overtones distributed throughout the matrix. The overall effect is one of harshness but with some manipulation - again carefully, and again wishing that numbers were provided - the simulated sound of chimes being played in unison comes over - very interesting, professor.

Overall I was impressed, although it may not sound like it in this review — the problem being that it is easier to write about the problems than it is to describe the goodies. As I have warned before on effects units, they tend to sound amazing when you first hear them in the shop, and continue to be pleasurable for the first couple of days at home; the crux of the matter is, will they enhance what you wish to play, and will you keep using them tastefully and occasionally? I would certainly recommend this Flanger especially if you buy it as cheaply as possible: after all, we're all looking for a bargain, aren't we? - because it offers many unusual and interesting effects at a reasonable price.

If only Electro-Harmonix could rationalise the controls, and do something about reducing the noise, this unlikely sounding product could become a real winner.

P.S. Can I have one, please? Tested TVS

With assorted guitars, keyboards, badly tuned piano, percussion, TEAC and SONY tape recorders, Shure and AKG microphones etc.

Price: Between £49 and £90.

INSTRUMENT REVIEW 3

THE E-BOW

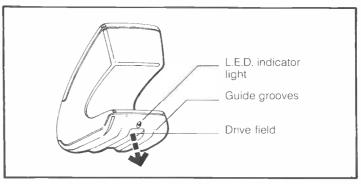
The Energy Bow looks like Dan Dare's death ray; no — I'll rephrase that. It looks like Captain Kirk's phaser (he was really into phasing, y'know, and no slouch with the power-wahfuzz. But I digress). It's about 21/2 inches long, an inch fat, and comes in a neat little leather holster, which clips on to your belt while you're playing. The idea is to hold the E-Bow over the string you want to play, at which the string will begin to vibrate in response to the magnetic field emitted by the bow. The bow switches itself on when brought near a pick-up, and switches itself off when taken away. There is a tiny LED indicator to tell you when the thing is working. At the bottom there are two guiding grooves which slot over the two strings on either side of the one you want to play.

It only works properly if used in conjunction with the rhythm pick-up on your guitar; it doesn't work too well unless you are careful to keep it from tilting and from getting too near to or far from the string. You also have to be quite careful about the amount of volume you use whilst playing with the E-Bow, otherwise the vibration rate will build up into a kind of screaming feedback Skilful E-Bowers, h effect. however, quickly learn the knack of sliding it away from the pick-up if the power surge becomes too great.

Setting my phaser on stun, I tried this object out first of all on my cheap Nip copy axe, and found that it worked quite well. It didn't take too long to learn how to jump from one string to another, but this did (again) require a certain knack. One of the first things I discovered was that you can get a fairly pleasant warbling effect by moving the bow back and forth over the pick-up. This was because it was a double-coil, and has what the manufacturers call two "hot spots".

I must protest, however, at the suggestion that the E-Bow offers "new and exciting sounds". Actually, the sounds are all ones I've heard before through various means - most commonly from controlled feedback. On the bass strings of the guitar, the bow produces a cello-like effect, similar to what you can get by judicious use of a volume pedal, or simply by twiddling the volume control with the little finger of the right hand. On the high strings the E-Bow does not operate quite so effectively, though when used on a John Birch there was a notable improvement, simply because the pick-ups are more powerful.

One thing that did surprise me was being able to get a bowing effect on an acoustic guitar. This is possible because the E-Bow's magnetic field (driven, incidentally, by means of a 9 volt

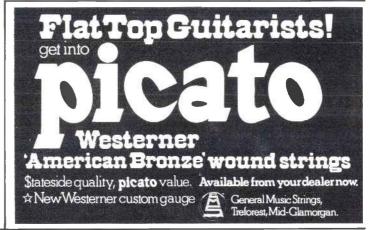


battery) can vibrate a string without the aid of a pick-up.

Here, then, is a summary: the advantages of the E-Bow are that you can produce a bowing sound without the use of a footpedal or a prehensile little finger, and also do a bit of warbling that wouldn't otherwise be possible.

The drawbacks are that you can only play one string at a time, and also that you have to pay £93 plus Vat, which is an enormous rip-off. Come on, you Japs. Let's have a copy. Or alternatively, come on Lol and Kevin — let's have your Gizmo.

Tested P.D.





GUILD GUITARS (UK) Ltd., 151 Portland Road, Hove, E. Sussex BN3 5QJ. Telephone: BRIGHTON (0273) 722687/8

Free 'n' Easy Music



from £200.00
from £200.00
from £200.00
£295.00
£275.00
£350.00
£400.00
£490.00
£460.00
£300.00
£350.00
£350.00

Carlsbro Mantis echo units in stock

Wing Amplification complete range in stock

DRUM SHOWROOM — at least 20 kits in stock including: Premier, Ludwig, Beverley, Hamma, Autotune, Maxwin.

At least 20 L/H guitars stock: Antoria, Rickenbacker etc.

We have just taken on the Maine agency, we're knocked out by it, give yourself a chance, come and have a listen.

FREE 'N' EASY MUSIC

57 High Street, Old Town, Hemel Hempstead, Herts. HP1 3AF. Tel: 0442 59659 and 100 High Street, Aylesbury, Bucks. Tel: Aylesbury 86913

We are specialists in mail order and can offer fast HP clearance -10% terms.

CRUMAR.

a new logo-new products even a new distributor



TREVOR DANIELS & CO.

65 LANGDALE ROAD, DUNSTABLE, BEDS. LU6 3BX.

TEL: 0582 600053

man at the NAAM Atlanta, exhibition in Georgia in June was characteristically not minding his own business as he toured the hall when he came nose to navel with one of America's brighter stars in the rock world: Steve Miller, whose last album 'Fly Like an Eagle' went triple platinum, sitting in the charts for 12 months, and presumably providing sufficient greenbacks to keep the man kossetted in comfort for a good few years to

Now our man in Atlanta is not the sort of guy to leave well alone, and before long Mr. Miller was strapped into a makeshift Beat interview chair and put through a first degree grilling. Unfortunately both Mr. Miller and our man in Atlanta were on borrowed time so the interview was necessarily brief.

Miller has spent a long time in the music business, forming his first band when he was 12 - the Marksmen Combo which, incidentally, had one Boz Scaggs as a member. Miller then fancied the intellectual life, and enrolled in the University of Winsconsin to study comparative literature, and then came over to Europe to Copenhagen for a year. He returned to the States but not back to college, rather making a bee-line for Chicago. There he jammed with such perennial giants as Muddy Waters, Buddy Guy, and Barry Goldberg.

Back then Chicago was one of the best places in the world to learn about music (the midsixties). That was the first time I played with mature men adults who were dedicated musicians and not just greasyhaired punks who wanted to be Fabian.

After Chicago he headed for San Francisco in '66 and set up the Steve Miller Blues Band which at one point backed Chuck Berry at the legendary

Fillmore for a week. The years that followed saw album after album from his debut 'Children of the Future', through 'Sailor', 'Brave New World', 'Your Saving Grace', 'Number 5', 'Rock Love', 'Recall the Begin-. . a Journey from Eden', until 1973 saw the huge success of the album 'The Joker' which went Gold, and produced a gold single of the same name.

I could have put out a quick album to capitalize on 'The Joker' success but I didn't feel like I had anything really worthwhile to say at the time. I had to go on my own intuition. I had built up an audience over the years and I knew they wouldn't forget me overnight. So I took my time, recorded as I felt like it - when I had a good song ready to do."

Two years and eight months later 'Fly Like an Eagle' followed and the success story including three American singles whoppers — continued. Miller claims "I'm a musician, not a rock personality. I want to lead a normal life. I want to be able to walk into a grocery store and go unnoticed." Despite the recent release of 'Book of Dreams' the next project is already under "We're working on the way. next album right now - we're just trying to stay ahead of the albums.

Despite his cataclismic success in the States, Miller doesn't rank amongst the super-stars in this country - the last time he played he was at Knebworth in 75 when the Floyd headlined. He managed to pick up a rather slow, lagging affair there, bringing a bit of heavy sparkle into the proceedings and talks now of coming back pretty soon.

"There's a chance that I'll be coming over and playing with the Who in September. We're working on it right now — but you know how tours are. We're supposed to go to Hamburg and then London with the Who. One of the reasons that there's this vast difference between my, shall I say rock status, in America and England is simply that I've not been able to go over there all that often. People do like to see the guy on the album sleeve I can understand that. I've been coming to England every two and a half years and that's not exactly the kind of schedule to make everybody remember who I am. Now I'm planning to visit this autumn and again in the Spring.

On a different tack - (our man in Atlanta changes tack rather more often than the wind does(!). Ed) Steve is one of that

small - but growing - band of musicians who have looked at the Japanese guitar range and gone head over heels for it. Steve is currently an enthusiastic convert to Ibanez. "I rate Ibanez very highly indeed. I reckon they're one of the only manufacturers in the world that have done anything with guitars that is new at all. I'm using a prototype right now, the Artist EQ model. Everybody else is just doing the same old thing with guitars, but Ibanez have now developed a very sophisticated system of equalisation on the guitar itself. Well, as soon as I started playing this model I found all the other guitars I own just ended up in a corner gathering dust - so that's why I'm here (at the NAAM Pretty much exhibition). everybody in the band is amazed at the Ibanez gear - it's a new development in guitar technology. I've been using Ibanez for about a vear anyway."

The wind changed again and Steve began talking about the new album. "We have about eight tunes which are finished, but we're still watching what happens to this current album before I make any definite decisions about the way in which I want to progress. I'm not sure myself vet.

I'm in the process of building my own twenty four track studio right now which should be in operation in the next couple of months or so, but I'm not sure if I will be able to record there yet because there are a lot of delicate things which need to be worked out - it's going to be an automated set-up, you see. If I can't record in my own studio, then I'll go to CBS in San Francisco." The studio which he's building is on his 312 acre farm in the secluded wilds of central Oregon so perhaps we'll be hearing the evidence of his collection of horses, cows, goats, pigs, bees, 16 varieties of wild fowl and peacocks committed to vinyl on his next product.

At this point Steve realised he was late for another appointment, and our man in Atlanta spotted a wandering managing director of Oberheim - the synthesizer manufacturers - and dashed off to chat with him. Ah well, such is the speed of American life. If Steve does make it for a gig in England with the Who we'll try and catch up with him and get a fuller story. In the meantime, watch this space, as the cliché goes!

STEVE MILLE

"People do like to see the guy on the album sleeve"



PROFILE

KIRKE ON DRUMS

t's very difficult approaching a musician whose skill and appeal are directly rooted in a simple and sparse playing style. Such a man is Simon Kirke of Bad Company, with an immediate claim to fame via All Right Now (plus countless lesser known Free tracks) and exactly the sort of drummer you enjoy hearing but wouldn't immediately think in terms of studying as such. (Come to think of it, if you put All Right Now alongside other singles classics like Honky Tonk Woman, Albatross, or even the more obscure Cold Feet by Albert King, the one common factor is drumming of an ostensibly basic nature.)

Nevertheless, it was inconceivable that Bad Company should hit Britain without coughing up some kind of interview, and we decided to approach Simon for what promised to be an interesting look at drumming from the non flash-and-technique viewpoint. Bad Co, of course, are notorious looners and you have to work the serious questions in very gently if you want to stand a good chance of coming out with anything more than an empty beer glass.

Behind the face of what I figured was a fair approximation of someone as ready for a good laugh as the next man, I set about re-capping the Kirke dossier. Last time he spoke to Beat Bad Co were just breaking; now the band's the wrong side of huge, and Simon's *still* pumping it out with the same inspired elbowgrease. He's stuck with Ludwig, just the kit to

project the power of his playing, and has even honed down his original five piece kit to a four drum set.

A lot of his attack comes via strong bass drum work, and here he opts for the big 26" sound, although he would go for a larger drum and stronger sound if boom didn't rise with volume. "The 26" is quite adequate for that reason", he explained at the beginning of a quick tour around his kit. "A lot of drummers remove the outer skin to get the mike inside, but I don't agree with that, it doesn't suit my style. I think it takes the

guts out of the drum. This is particularly noticeable on the tom toms; I think you get a terrible sound if you stick a mike right under the head. You get the volume, but you lose the resonance, any tone you might have.

"My miking is fairly straightforward I guess — one on the bass drum, one on the hi-hat, the snare from above, two overhead mikes and one on each tom tom. I don't use three tom toms any more — four drums is adequate for me!" Like most good musicians, his reflections about his own style throw up a lot of tips for anybody who's interested. Having a kit so drastically trimmed, for instance, offers food for thought to those in favour of what nowadays appears to be called minimalism. "It's not the number of drums but my style of playing which is sparse" he continued. "I've always kept my playing bare in order to be powerful. I was down at Alvin Lee's last night — he's got a new band there — and this drummer had eighteen drums. It

was a different scale - he had those talking drums, twelve toms, two hi-hats, snares, and I 'yeah great, what time does it take off?"

When he's in the studio. Simon finds his best kit is a composite of Ludwig and the marginally more expressive (or marginally less thunderous) Gretsch. The bass drum ("verv pokey") and tom tom are invariably Gretsch, with the rest of the kit comprising his faithful Ludwig 400 metal snare and floor tom tom, "Now for those sessions I do remove the skin" he enlarged, admitting that even for a live band like Bad Co the studio demands some con-cession in sound. "I take them off the bass drum and the floor tom tom, because you can balance it out on the console anyway. I've always liked Gretsch, they've got a lot of tone, but I can't use them for the really big halls. If I dampen down the Ludwig snare the volume's still there and I gain more tone, so that's why I don't try to switch that one.'

When he listens to other drummers himself, Simon is appreciative of those who he reckons do their job without resorting to a smokescreen of flash. At the same time, his list of "bands I dig" has plenty of variety: "I love Little Feat, the Crusaders, Albert King, B B King. My formative years were influenced very much by Stax their drummers and bass players, Al Jackson particularly (Booker T and the MG's drummer). He was my big influence, but then I learned a lot from Baker and Aynsley Dunbar when I was a kid. They had really good independence, not just beats but proper rhythms; they could get the whole kit working. Any drummer starting off invariably only uses his hands and forgets the feet, just whips quickly round a practise pad or something.

"The hardest thing in the world to perfect is getting your left hand to do something different from the right, and once you've got that, then start on your feet. When I think back, it's laughable how my right hand would stop whenever I tried to get a double beat out of the bass drum." Simon's advice to would-be drummers is common enough: "Listen to all the different drummers you can; even if you see a bad drummer he will show you how not to play. And never give up - I'm sort of talking to myself, because I nearly did when Free broke

So Kirke can drum but he Ralphs: power tracks from the Greatest Riffs.

hasn't come up with any big news, you might be thinking. On the contrary, he's just the right guy to remind people to walk before they run, a lesson no-one's too old to learn, and to emphasise the importance of

the rudimentary techniques, however boring they may seem. If you take his advice of listening, he's a fine place to start himself. "As long as there are drummers, there will be the technique people and the 'feel'

people, and both will have their audience", he concluded.

Simon Kirke is a fine 'feel' drummer, and one good reason why Bad Company are still eating up the States for breakfast after three years.

Bad Co. troop their colours at the Court

London has uncorked a few big ones in the last couple of weeks, and Earl's Court has become venue of the moment. After Genesis came Bad Company, homegrown superstars made good in the States back for a two-date browse packed right into the middle of a dollar wipe-out tour of the States. With bands above a certain stature there's always speculation about what keeps them at the top, what draws the crowds etc. etc. I'm not going to try and re-define Bad Co's appeal again because their appeal lies simply in no-frills rock and roll which will take a lot of budging. Despite the fact that they spend most of their time hoovering wallets in Dollarsville. the albums chart without live backup (even the much slagged Burnin' Sky) and their Earl's Court gig brought enough punters out of the woodwork for an extra date to be added on.

The last time the band hit Britain was eighteen months ago at the ill-fated Great Music Festival at Olympia, and what they've done this time is work in the London dates as part of their American tour, transporting their entire sound and light rigs in true superstar fashion. "We've got a nice light show now", said Kirke when he spoke about the band in general. "No lasers or anything, but Bad Company were never noted for their stunning lights.'

The band have publicly done their best to make patriotic noises about returning to the fatherland, although with a week in the country Earl's Court is unlikely to seem any different to the Nassau Coliseum or Madison Square. The first concern is trying to overcome the terrible sound that let them down last time, and it certainly won't be easy because Earl's Court and Olympia are much of

a muchness, both cavernous, lifeless pits where you spend your time choosing which particular echo to listen to. Kirke was realistic about combating the hopeless acoustics: "There's not much you can do. is there? We'll have the soundcheck but otherwise we'll just play as we always do - there aren't any extra measures you can take."

In the event, one measure they took was turning in a performance which might have been routine for them but was delirium for thousands who had obviously been counting off the days to the gig. The bloke next to me (standing on my chair but I guess everyone had moved along one!) kept sobbing the name of the track that had just finished, so he was obviously getting his rocks off, a common enough sight at any gig but on quite a scale tonight. The light show, as Simon had remarked, was nothing spectacular but it was effective all right, a long line of reds, blues and greens suspended over the stage. Overhead there was a screen to flash the action to the back of the hall - all giving it that Big Occasion feeling.

Underneath, the band were preaching to the converted, powering their way slickly through a finely balanced Greatest Hits. Burnin' Sky, despite its lukewarm critical reception, provided Leaving You and Man Needs Woman, both fine riff bound live tracks, and otherwise they picked a little from every album, mixing in the odd crooner to break up the constant impact of rocker after rocker.

From Bad Company, Movin' On; from Straightshooter, the soulful Shooting Star and Good Lovin, Gone Bad (now there's a track if you go for the way Bad Co turn them out); from Run With The Pack, the title track, Live For The Music and Simple Man. So who wants to know what makes them superstars? As I said already, words don't get that one across, but I wouldn't have been anywhere else that Saturday night.



INSTRUMENT REVIEW 4 TEAC MODEL 2 MIXER

Ever since I first sat shorttrousered in front of the microphone of a Grundig Dictaphone way, way back in the early 50's I've been a confirmed 'home recording fanatic'. That first giddy rush of uncertainty as the playback revealed the voice I had thought strong enough to sink the entire home fleet (we had one in those days) was in fact merely half way between a damp squib and the insane aftermath of gobbling thirteen chocolate rice-crispie cakes, did nothing to dampen my enthusiasm.

Home recording has certainly undergone a few not too subtle developments since I first got hooked, so I figured it was about time Beat gave the lowdown on a reasonably highquality home recording set-up. I decided that it would be easiest and most informative to approach the problem from a singularly egotistical point of view - that of a writer /instrumentalist who wishes to

make a decent, multi-tracked stereo home recording, for either private or commercial

Where to start was the main problem: the requirements demanded a two-track stereo machine for mix-down, a small mixer, and a 4 channel main recorder, plus all the ancillaries headphones, monitor speakers, microphones, leads and amp. I eventually decided, for the sake of peace, to use my own Sony TC630 stereo tape recorder as the mix-down machine as it avoided further borrowing. It is highly unlikely that anyone would go out to buy the equipment I eventually colleced, in one fell swoop, so I figured it would be fair to start from equipment already to hand. To go with the Sony I used my own AKG D190E microphone and a Shure Unidvne that I've had for a long time, plus a pair of AKG K240 headphones and a Sony amp. I used the Sony in this context as the final (and occasionally intermidiate) mix-down machine, although if one was to aim slightly higher there would no doubt be a large splash as the Sony was aimed through the window and its place taken by the superlative but expensive Revox A77.

Having chosen this, two major problems remained: a) a mixer and b) the main recorder. A phone-call to Teledyne Research, the UK distributors for TEAC equipment, ascertained that a lonely TEAC Model 2 was sitting around with nothing to do for a couple of months. Within hours this same mixer was being swapped for a signature on a delivery note. If their service is as rapid and reliable when purchasing rather than borrowing, words of praise would fail me completely.

The final hurdle was a four channel machine, and having already borrowed a TEAC mixer it seemed logical to try for a 3340S from the same manufac-

phone Further turer. around revealed that the previous model, a 3340, was sitting up on a rack at The Music Laboratory's North Finchley headquarters, so I sped north to collect it. Being greeted at the door by the biggest Dulux dog in the world did little to dampen my enthusiasm for the project and soon afterwards I was headed south again with the 3340 on the back seat.

I was ready to start.

At this point, however, one of the very basic rules of recording was brought home to me: don't start until you're ready. I discovered a lack of the correct leads which put back the experiment a further 24 hours. The purchase of several metres of lead and a handfull of phono plugs corrected this: by the' way, it's significantly cheaper to buy leads, plugs and solder and (if you've not got one already) a soldering iron than it is to buy ready made up leads. Soldering phono plugs is a fiddly job and you find you're cursing the manufacturers for not preciating the problems of inserting a huge iron into a minute cavity, but by the time the 15th plug lies on the table things do begin to get easier.

So, a resumé of the equipment and the intention.

Main recorder: TEAC 3340 4 channel

with simul-synch

Mixer: TEAC Model 2, 6 channel

Mixdown machine: Sony TC 630 stereo

Microphones: AKG, Sony and Shure

headphones: Monitor AKG K240

Monitor amp: Sony

Monitor speakers: Richard Allan

Intention: to produce a stereo recording of 4 music and 2 vocal tracks.

Right, then, on with the job. The TEAC 3340 is a bit of a monster - especially if, as in my case, you don't have the operating instructions! Fortunately I know a fair amount about the machine anyway, and a copy of the February 1976



Left: TEAC Model 2 6-channel mixer.

Right: TEAC 3340S — current model of machine used in this review.

issue of Hi-Fi Answers filled in the gaps.

Being channel four machine, and having the simulsynch capability, the 3340 is several stages up the ladder from any two track machine if not in quality, then at least in specification. Any two track machine, with a sound-onsound facility, allows you to build up multi-tracks in mono only, with a quite catastrophic drop in quality the more tracks you add. A further disadvantage is the impossibility of changing anything - once the second track is laid you cannot alter the levels: they remain touchable.

The TEAC on the other hand can record four tracks in synch. which can be played back and balanced separately, and can multi-track in stereo. The tape passes the erase first, then the record head, until finally reaching the playback head. The TEAC allows you to switch playback from track one in the Record head, resulting simultaneous recording on track 2. (There is a loss in volume here and monitoring the playback through the record head needs a certain amount of boost). The process can be repeated for tracks 3 and 4 resulting in 4 separate, simultaneous recordings. But I digress a little. Taking a simple recording procedure - which must be worked out accurately before you switch on - I began.

Track one was allocated to an automatic drum rhythm machine: track 2 was recorded at the same time and allocated to the rhythm (acoustic) guitar. Tracks 1 and 2 were then switched to simul-synch and track three - phased organ - was recorded. Tracks 1, 2 and 3 were then switched to simulsynch and track 4 recorded. I decided that track 4 would contain several different lead breaks quitar, acoustic quitar, bass and envelope filtered organ. For this I had to stop the machine to change instruments technique which would normally result in 'clicks' on the track, but with mixdown in mind I knew I would be able to cut them out.

A further piece of 'studio trickery' was employed on this track: by dropping the speed of the tape from 15 inches per second to 7½ ips a lead line reemerges sounding as if Jimi had laid it down after dropping 5 tabs of speed.

It's a little difficult at first getting used to hearing the rhythm being played at half-speed but a little bit of practice overcomes that problem.

If you do get involved in this sort of speed alteration (it can be done on a simple 2 track as well) remember to a) play relatively slowly at the lower speed as fast playing at that speed sounds totally absurd and unrealistic when you revert to the original recording speed and b) that there's a dramatic loss of ambience/sustain as obviously a long note at 71/2 ips tends to sound pretty meagre when replayed at twice the speed. It's possible to make this sound more realistic by either using a sustain unit or by simply hanging on for twice the normal length of time. Also remember that whatever you play is going to come out precisely one octave higher up!

Right then, how far have we got? I've got four separate tracks on the TEAC — the next stage is to mix-down to stereo.

I don't think it's necessary to go into the electronic details of mixing — the brochure that arrived with the TEAC mixer does make a creditable attempt at explaining the principles, but for the purposes of this experiment it's more important to examine what it does, rather than how it does it.

The brochure also explains in detail how to operate the mixer

— by far and away one of the best and most clearly illustrated operational manuals I've seen for ages — and includes several excellent diagrams indicating what leads go where for what function. Full marks.

Each channel of the mixer has the following features: An input selector switch for either microphone or line input; high and low cut filters which give nine combinations of settings to affect and shape the pattern of a signal passing through a given input channel; 4 channel assignment buttons colour coded to correspond to the output busses: whenever more than one output channel is selected pan is automatically engaged; a pan rotary control (function, hopefully obvious?) and a straight line volume fader. There is also a master volume fader.

On the back panel each channel has a mic and line input, plus a cue for foldback after the mic pre-amp stage. On the other side there is Buss In (line level input to the programme buss just prior to the final output stage), Accessory send/receive a patch point for additional signal processing of the programme buss after the mixing network and before the Buss In input, Aux Out, an additional line output parallel with main line output, and Line Out into 10 K Ohms or higher. So, on with the mix-down process.

It's essential to listen through to the four tracks several times. It's all too easy to set off on the mixdown operation without a full knowledge of the material you're mixing, and even easier to assume that because you have written and recorded the music yourself you know it well. It's a surprising fact that you rarely play exactly what you think you've played so it's as well to listen through until you're really familiar with the raw material.

Leads from the 3340's output stages carried the signal to the mixer, and a further two from the line out of channels one and three went to the line inputs of the mixdown machine. Now it's time to experiment.

If you're working with just acoustic material you might not want to use the drum track, but it's advisable to have it there at the beginning to ensure perfect time. You can always erase it at the end of the recording stage and add a fourth instrument — but let's suppose you want to keep it.

At first it's fun! You find that vou can switch guitar from left to right at virtually every plectrum down stroke (the pan-pot is small and fast to operate) rather like the very first stereo albums where the producer was obviously more concerned with the studio electronic wizardry at his command than the music with which he was entrusted. However, you're faced with the reality. Do people really get off on hearing an acoustic guitar track swapping speakers like an overworked tennis ball? Obviously they do not, and a certain balance must be struck between the tracks and ultimately it's up to you (or in this case, up to me) how it's done.

I ended up with the organ and acoustic guitar mid-left and midright with the drum track mixed down in the background left. The lead lines I placed occasionally dead-centre when I knew they wouldn't interfere with the vocal tracks yet to come, and more often far left, or far right during the verses themselves.

So, the next stage is to add the voices. For this it was necessary to re-record the mixdown stereo tracks back onto the TEAC by direct line into tracks 1 and 2. These were then switched to simul-synch and the lead vocal added to track 3, then



switched to simul-sync and the harmony added to track 4.

the mixdown time This operation is different. Tracks 1 and 2 on the TEAC are already in stereo so it is necessary to change the routing system: if you remember I pointed out that the panning control is engaged automatically if more than one channel assignment button is depressed, so the obvious answer is to direct track one through to left channel on the Sony via Channel 3 on the mixer.

The two vocal tracks, however, are routed through channels 1 and 3 on the Model 2. Hopefully there is some room in the centre of the stereo spectrum for voices to fill into tol At this point I found the filters quite useful. The lead voice was cut of all treble and the harmony voice cut of all bass — the end result being two voices sounding distinctly different!

At this point I added a small amount of reverb on the mixdown machine to give a slightly more live feeling as my music room has drapes down the walls and a fair amount of heavy carpet too restricting a lot of natural ambience. If you were to go into more detail you could add a reverb unit and a graphic equaliser, but these are additional extras without which you can still make a palatable recording.

Right, that's the story — all I've got to do now is hawk the tape around the A&R men, but it's a fair bet that if the material is OK it would get a longer hearing in most record company offices by virtue of the fact that it sounds as if it's been professionally recorded.

So far I have only used the mixer as a mix-down facility. Obviously it will work well in mixing 6 mic inputs into one channel in the recording process, but for time and convenience's sake I decided not to go into this side of the mixer's function. It's a little difficult finding half a dozen musicians who would be prepared to re-record one whole track simply because yours truly forgot to press the record button, for example!

This sort of set-up would be relatively expensive if your were to go and buy all the equipment new: The Model 2 retails at £198.72 (including VAT) and a TEAC 3340S would set you back a substantial £749.52 (including VAT) although you could probably shop around the discount hi-fi stores and pay perhaps 10-15% less. In addition to this you've got the price of the mix-down machine (the

Sony cost me £192.50 five years ago so its equivalent now would be relatively highly priced) plus mics., headphones, speakers etc. However, the chances are that some of the equipment may already be to hand if you're interested in recording, and I've seen a 3340 second-hand at well under £500 — worth checking out Exchange & Mart for that kind of bargain.

Whether or not it's all worth it is a different question: firstly you've got to work out how much use you'll give it. It's certainly not worth paying upwards of a thousand pounds for equipment that is likely to be gathering dust for most of the year. Secondly you've got to ask if you'll actually use it to its designed purpose. If you need a recorder for creative work then you're probably the best potential customer; a solo artist with grand ideas but without the musically to communicate with other people (like me?) can have a whale of a time with such a set-up, whereas a band would be better off investing money in a good stereo machine and the mixer only. Alternatively you could make a bit on the side by opening a small 4 track studio - or even starting a record company, for essentially the TEAC 4 track is the heart of Nigel Pegrum's Plant Life Records (see feature in this issue).

TEAC equipment is certainly worth a close look (although obviously, as in any field, there are alternatives at varying costs) as it is well made, the back-up service appears to be exemplorary, and the machinery tends to hold its price in general on the second-hand market. The TEAC is one of the most-sought-after tape recorders around - so that old economic reality of supply and demand can artificially inflate the price — good news for those who have one but not so good for those who are looking.

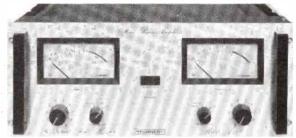
Ask a reviewer if he himself would part with the necessary money and usually you'll find he back-tracks away. I would categorically say yes, if I had the money available which wasn't committed to running other things. I most certainly will regret having to return the equipment. More than that I cannot say.

TEAC Model 2 Mixer R.R.P. £198.72. Tested T.V.S. with assorted guitars, effects units, organ, piano, bass etc. and equipment as specified in article.

Thanks to The Music Laboratory of Finchley and Teledyne Acoustic Research.

-TURNER-

PROFESSIONAL STEREO POWER AMPLIFIERS



Model A500 provides 180 watts per channel into 8 ohms (280 watts per channel into 4 ohms) and is recommended for use in the most demanding studio monitoring or p.a. situation.



Model A300 — the studio standard — provides 100 watts per channel into 8 ohms (150 watts per channel into 4 ohms). As supplied to leading recording studios.



Model B302 — the single power supply version of model A300 — provides 100 watts per single channel into 8 ohms (150 watts per single channel into 4 ohms). Model B302 achieves a very high standard of performance in a more economical format

TURNER is the name to be found on the Number One range of British Power Amplifiers in 1977 (and for the years to come!). The technical performance achieved is now well proven, however, the unique sound quality combined with reliable performance is real proof of our Power Amplifiers. Comparative tests carried out in leading recording studios (and on 20kW rigs), between our equipment and "ultimate" U.S.A. equipment, is conclusive.

Whereas in 1976 our equipment was the alternative "direct replacement" for established Brands, in 1977 those Brands are now the alternative to our equipment (for those who are prepared to spend 50% or more on foreign equipment and take a chance on service delays!).

TURNER Stereo Power Amplifiers are based on 12 years of development, practical experience, and listening to all types of music — both recorded and live.

Manufacturer and Distributor in England Turner Electronic Ind. Ltd. 175 Uxbridge Road, Hanwell, London, W73TH, Great Britain. Tel: 01-5678472

Distributor in Scotland Neil Grant, Westmill Audio Ltd., Westmill Road, Colington, Edinburgh, EH13 0PJ. Tel: 031-441 7926/5405



Reslosound Limited, Spring Gardens, London Road, Romford RM7 9LJ Tele. Romford 24421



Sole U.K. Distributors

JAMES T COPPOCK (LEEDS) LTD Highfield House Royds Lane Leeds LS12 6LJ England Telephone 0532 634652

Paul Gill of Rio — the beat behind ALVIN STARDUST



PAUL GILL is the featured drummer with "Rio", the band currently backing Alvin Stardust on his concert tours and recording dates. Paul discovered TAMA only a few months ago and now plays them exclusively. Paul told us "I am totally knocked out by TAMA. I have never heard such a good sound from any other

make of drum. The quality of construction also has to be seen to be believed". Paul is only one of the many top drummers in the U.S.A. and Britain who have changed to TAMA. See the new TAMA range at your local drum dealer now and we know that like Paul, you too will be knocked out by TAMA sound and quality.

TO: U.K. TAMA DRUM DISTRIBUTORS-SUMMERFIELD, SALTMEADOWS ROAL	O. GATESHEAD NES 3A.
10. U.K. TAMA DRUM DISTRIBUTORS—SUMMERIT IEED, SALTMEADOWS ROAL	, GATEBILAD MEG 311.

Please send me the latest information on Na TAMA drums I enclose 10p for postage

TAMA

CSL DISTRIBUTION

Va	ın	ne							ŧ			ű.			٠	٠,			,						,		ż	ļ			,		*
40	dd	r	es	S	٠	٠	٠	,	į	l.			٠	٠				4		٠	ų					è		,4		ş			
											;*							٠	٠					1			÷	4		**	•	4	

INSTRUMENT REVIEW 5

SONOR DRUM KIT

This month we managed to persuade lan Paice to go down to Hohner's premises and try out what they had to offer in the way of Sonor drum outfits, both wooden and acrylic. We reproduce his comments below.

"I tried a Sonorphonic fivedrum outfit, straight out of the box, and they sounded a little indefinite. I was assured that they do improve after two or three weeks of playing. There was another kit there — an acrylic one (the one we tried was wooden) — which had been played for about a month, and did sound superb.

Construction

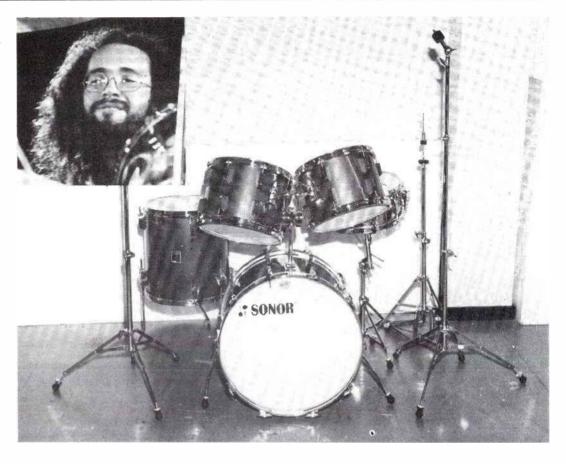
They're very heavy drums, with no reinforcement hoops inside; the shells are 9-ply Beechwood, as you find out when you try to pick one up! I think if anything they're a little too heavy. They do tend to choke themselves a bit. Obviously this doesn't apply to the acrylic drums because they have a different shell construction. The wooden tom-toms were a bit indefinite: there was no comparison between them and the ones with the acrylic kit. There were several different models of bass drum pedal, all of which I found a little bit heavy, but there were myriads of different attachments and springs for different balances, weights and positions, so with a little more time I could probably have adjusted one to be correct for myself.

They had a good idea with the hi-hats: they had a single spring unit and a double spring unit, which they claimed was for people with very heavy feet. I found that the single spring was quite adequate for me, and I'm not exactly Cinderella.

The metal snare drums we tried (there was a 5¾" model and a 6½" model) were great. They were the closest thing we ever heard to a Ludwig 400 or 402 snare drum; if you put the two side by side, you really wouldn't be able to tell the difference.

Bevelled

The dampers inside all the drums were excellent — very firm, very positive, and they did choke the skin without destroying the sound of the



drum. They're screw-on dampers. Also, all the wooden shells are bevelled on both sides at the edges to give a really fine "seat" for the skin to sit on, so there's the minimum amount of contact between the drum and the head at the edge of the shell. All the drums had Remo heads, which I have always thought were a bit heavy . . .

They do three sorts of cymbal stands, with different sized bases, all of which I think are a little too large. They've got a novel screw spur attachment on the foot of every stand - snare. hi-hat and cymbal - which to me was a little fiddley. I didn't see the need for such fine alignment at the bottom of the stands. Although a hi-hat stand may sometimes slide, I find the Ludwig Atlas holds it quite adequately with just one spur in the middle. The bass drum was very solid on its spurs. But all the stands were very solid.

Acoustically

The floor tom-tom, like the mounted tom-toms, sounded

very indefinite. This again, we were told, was down to the newness of the kit

There was a very good throwoff quick release mechanism for the snare drum stand - none of that time wasted unscrewing the clamp at the bottom. All the hardware is spring loaded and acoustically packed to stop any rattling in the studio. That's a good idea - I don't know anyone else who does that. All the fittings - the tom-tom mounting stands and brackets are very solid and chunky looking. I don't know if I liked the looks that much, but they do give you the ability to put the mounted toms in any position you can imagine.

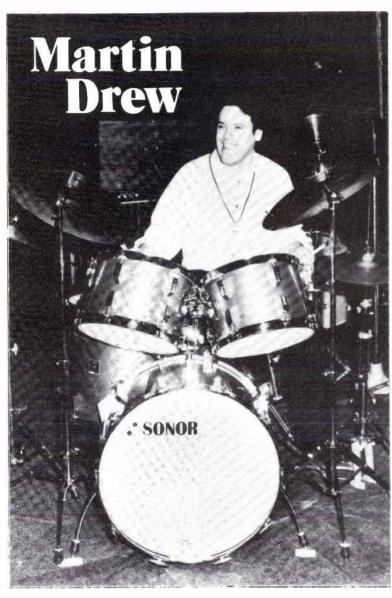
Arrangement

They say that throughout the entire kit you won't need to use a pair of pliers to set the kit up, but I'd like to see their little finger-type screws still working after about four months on the road with a rock and roll band. It's all worked with a nylon

wedge, which gets pushed against the rod going through the bass drum. And no matter how much you tighten it, it'll never get tighter than fingertight because that's all that's needed, they say. But there again I'm a little bit doubtful about this in practice after a little while. The brackets for the floor tom-tom legs were very good: it's a simple clamp arrangement and looks very solid.

The kit we were shown was a rather 'nothing' colour, which they call 'metallic pewter'. And there are some nice other finishes: they've got natural wood, gold, blue, a very nice deep lustrous brown, which they call metallic bronze, metallic silver...

We were told that this kit would retail at about 650 quid. This is only a fraction cheaper than most accepted first-class American drums. But seriously, if the kit does wear in, as we were told it would, I would say that's £150 or £200 saved for a first class product. I wouldn't change from my own Ludwig, but it's still a good kit!



Serving you are 55 Sonor Key Dealers who also demand the best, which is why they stock Sonor. ENGLAND AND WALES Assembly Music, Widcombe. Tel: 0225 22894 Birmingham Drumłand International. Tel: 021 6436641 Bristol, Gloucester Assembly Music Tel: 425 245 Burton-on-Trent Normans Tel:615280283 Chester C. H. & J. A. Dawsons Ltd Tel: 0244 48606 Derby Wishers *Tel: 48156* Canterbury, Kent Kennards Tel:0227 60331 Dunscroft, Nr. Doncaster Music Ground Tel:0302 843037 Fleet, Hants Kingfisher Music Tel: 0251421210 Gillingham, Kent Simpsons Tel: 063451131 Hitchin, Herts. Hermitage Organs Tel: 0462 59925 Huddersfield The Organ Loft Tel. 0484 25355 Lancaster, Lancs, Hobbs Music Tel: 052460740 Leeds, Yorks. J. Scheerer & Sons Tel: 0532 32401 Leicester Central Music Tel: 0533 538681 Lewisham S.E,13 Len Stiles, Tel: 690 2958 Cascade Music, SW17. Tel: 01-6723997 Henrits Drum Store, W.1. Tel: 01-7347121 The London Music Shop, W.1. Tel: 01-387 0851 Sounds Tel: 01 - 437 2458 Luton, Beds. Luton Music Centre, Tel: 26826 Newcastle Rock City Music Tel: 24175 0632 Newport, Mon. Gwent Music Tel: 0633 57505 Northampton Peter Gray Tel: 31211 Norwich

Plymouth Hamlyn's, Tel. 0752 25360 Portsmouth Bennetts, Tel. 60865 Redhill Keyboard Harmony, Tel:0737 68821 Salisbury, Wilts. Mitchell Music & Electronics, Tel:077223689 Sheffield Musical Sounds. Tel: 0742 50445 Stockport, Cheshire C. H. & J. A. Dawsons Ltd., Tel:061-4771210 Southend Chris Stevens. Tel: 0702 45451 Sunderland White Sound Equipment. Tel: 0783 78058 Swansea J. Ham, Tel: 50968 Truro, Cornwall West Country Music, Tel: 0872 78501 Uxbridge, Middx J. & L. Dawkes, Tel: 8939 809 Warrington, Cheshire C. H & J. A. Dawsons Ltd. Tel:092532591 Wigan, Lancs C. H. & J. A. Dawsons Ltd., Tel 0942 44680 Worcester
Worcester Music Centre, Tel: 20279 SCOTLAND Aherdeen Bruce Miller, Tel: 0224 55924 Edinburgh J. Grant, Tel: 031 228 1704 Falkirk Forth Valley Music Ltd., Tel: 032431477 Glasgow Bradley's Music, Tel: 041 3321 830 McCormack's, Tel: 041 332 6644 Inverness Bruce Miller, Tel. 0463 33374 Perth Wilkie's, Tel: 0738 23041 N. IRELAND Ballymoney, Co. Antrim Johnnie Owens, Tel. 026 566 21 47 Belfast Marcus Musical, Tel: 023 224 956 Lisburn, Co. Antrim Cookes Band Instruments Tel: 23563 J. Evans, Tel: 023 822 011 Percussion Sounds Tel: 701 054 0602 Londonderry Sound Sense, *Tel: 0504 44752* C. H. & J. A. Dawsons Ltd Tel: 0772 51090 CHANNELISLES St. Helier, Jersey

Regent Music Ltd. Tel: 053430271

Martin Drew with Ronnie Scott and Oscar Peterson demand the best. Martin Drew chose Sonor because only the best is good enough, as did:

Nottingham

Parkstone

Achille Roma Tel:743654

John Marshall (Softmachine), Bobby Worth (Talk of the Town), Graham Jarvis (Cliff Richard), Martin Drew (Ronnie Scott Quintet), Alan Ganley (John Dankworth), Tony Mann (Barney Kessel), Ray Miller (Miami Showband), Nicco McBrain (Pat Travers), Simon Fox (Be Bop Deluxe), Malcolm Green (Split Enz), Rick Winter (Lynch & Lawson), Harry Hughes (Caledonia), Freddy Adamson (Bruce Forsyth), Tommy Thomas (Northern Ireland), Jimmy Tagford (Contemporary Drummers), Alan Jackson (Session Drummer), Laurie Allen (Session Drummer), Mike Grigg (Ray McVay), Eddie Clayton, Louis Moholo, John Stevens, Geof Cox, Harold Fisher (Session Drummer), Gregg Thomas (Leon Russell, David Soul, The Thunderbyrds)

When only the best is good enough J' SONOR

Sole U.K. distributors: M. Hohner Ltd., 39-45 Coldharbour Lane, London SE5 9NR, Tel. No. 01-733 4411 Telex No. 24224.

INSTRUMENT REVIEW 6

SHAFTESBURY GUITAR

We thought it was probably about time to take a look at something in the cheaper end of the guitar market, having occupied ourselves rather a lot with Travis Bean, Rickenbackers, Ibanez and their ilk in recent months. Shaftesbury are Japanese production-line axes. distributed here by Rose-Morris. The model we were given had a cherry sunburst finish, goldplated fittings, and abalone(?) inlays on the fingerboard and head, and also rather tastefully inlaid in the name of the guitar itself. If the shape of the guitar looks familiar, you have not been deceived, for it is of course a copy of the Gibson Les Paul Custom. The bridge is fully adjustable (i.e. up/down and forwards/backwards), as is the truss rod.

Impression

The finish on the Shaftesbury was very good indeed - not a scratch nor a tiny chip out of the wood could be seen. The plating looked as though it might begin to flake off after a while, but this was just an impression. Two of the black plastic control knobs tended to stick during part of the travel, which was a little irritating. In fact, in terms of sound the tone circuitry was the worst feature of the guitar: the sound went from bright-ish to muddy, and I could see no reason for ever having the tone on anything but full treble on each pick-up. The tone of the guitar was actually quite good like this, so one assumes that any variation in the tone would have to be found on the amp. I was using the magnificant Music Man, thus giving the Shaftesbury the best possible chance of sounding good, but it would be necessary to use an amplifier with plenty of treble e.g. on it if the slightly dull tone is to be brightened up.

Distortion

The volume level was quite acceptable for an instrument in this price range — the pick-ups certainly sounded as powerful as those on my own Jap copy. With the strings already fitted on the guitar, which were

medium-to-light gauge and pretty rough, it was not difficult to obtain a certain amount of raunch. With lighter strings volume level might have dropped a little. This, however, is not such a problem these days, since most modern amps incorporate some form of pre-amp overload in order to provide the user with a degree of distortion /sustain. Some professional guitarists use very cheap strings whilst on tour. This is because a) if you're changing the strings every night it makes little difference how cheap they are, b) they cost less, and c) if they're really rough they can actually sound quite good.

Accumulated

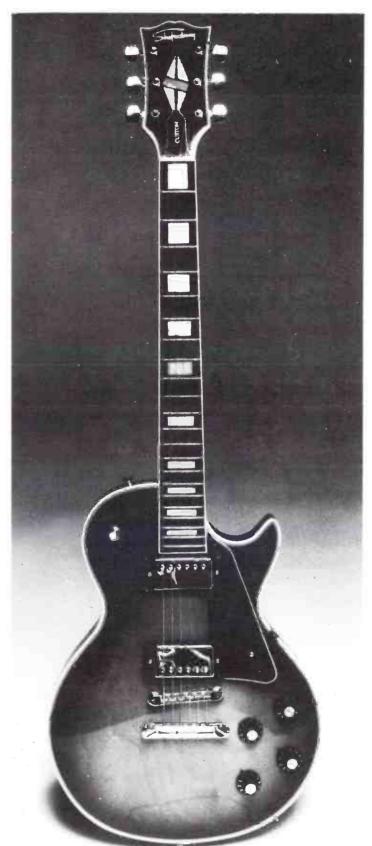
The neck of the Shaftesbury was bit of a slow grind for lead playing until I got used to it. This was partly (again) the strings, also because rosewood(?) on the fingerboard was not particularly smooth. I personally prefer a lacquered fingerboard for ease of string bending and speed of licks. If you have a cheap guitar and find yourself hampered by this problem, you might try applying a small amount of furniture polish, making sure at the same time that you clean off all the accumulated dirt, sweat and

The action was very good indeed — as low as it could conceivably go — and it was therefore no problem to play chords well beyond the 12th fret.

Standards

Before examining the Shaftesbury I had strong misgivings about it, thinking that I might have been spoiled recently by the number of good quality axes I have fingered lately. But it's nice to see that the copybuilders have kept up their standards. The great thing about music technology is that it allows great scope for cribbing ideas. In other words, every advance is quickly taken up by somebody else, usually at half the original price.

Tested P.D. with Music Man 410 combo. R.R.P. £165 incl. VAT and also including hard case.



INSTRUMENT REVIEW 7

MUSIC MAN 410HD-130 COMBO

Now here's something I've been wanting to try out for a long time. Music Man gear looks like becoming for the seventies what Fender was to the sixties - a high quality range of amplification that gives you just about any sound you want without recourse to gimmickry. The styling and the control section are quite conservative in a Fender-ish kind of way, equivalent to the Super Reverb, which also has four teninch speakers. As with all Music Man amps, this one combines a solid state pre-amp with valves at the output state - an increasingly popular compromise between sound and durability.

Attack

The 410HD-130 is the top model of the range, pushing out a full 130 watts rms, and as such is actually quite compact. The fact that it contains 10" speakers really makes it a guitarits's amp, since this is the ideal size for the modern electric guitar sound. Personally I have

always found 12" speakers a little bassy for good penetrating lead playing, and these ones certainly hone those notes to a fine point of attack.

In the back of the combo I discovered what looked at first like the remains of somebody's takeaway Chinest meal, but turned out to be brown paper bags containing a footswitch for the reverb and tremolo, and a set of castors - both useful, if not essential, items. The rear panel differs somewhat from the American version, but includes a standby switch, inpedance selector and speaker outputs. The standby was a little confusing until I discovered that it works in reverse to what most of us are used to: the amp is on standby when the power switch is on and the standby switch is

The front panel is fairly standard, but again includes some interesting features: on the far right is a switch labelled "deep" and "normal"; when in the former position the range of the bass control is extended. It

really acts as a complement to the "bright" switch at the other end of the panel. With the brightness off and the deep on you get a fairly muddy sound, which would only come in useful, I should imagine, at high volume levels with rhythm work. There are two channels with a pair of inputs each. Channel one simply has bass, treble and volume (gain); channel two has bass, middle, treble, gain, reverb depth, tremolo intensity and tremolo speed.

Variation

Having not come across an amp with decent tremolo before, I was interested to see whether the Music Man could come up trumps in this respect. And it did. The speed and intensity controls gave the perfect degree of variation, from the vaguest hint of a warble to a deep throbbing. With both on full, (which they aren't intended to be) the effect was so strong that the notes were almost distorted out of pitch, So ob-

viously the whole range is there if you want it. As for the reverb, it too gives you everything you need, though I did find that when using the distortion facilities provided by this amp the reverb tended to be reduced — snowed under, as it were, by the power going into the preamp.

Distortion

As I have probably made clear by now, you can get just about anything with the minimum of complication on this combo. The distortion is as carefully graduated as anything else. By setting the master volume on ten and operating the level by means of the channel gain control, you are guaranteed a clean sound for all but the very highest volume levels. On the other hand, setting the master on about 4 or lower, and winding the gain well up, any amount of raunch can be obtained. For myself, the nicest degree of distortion was to be found by putting the gain on about 8. At full on there was too much fuzzy growling for comfort. Then again, there are still some perverts around who would be playing a musical buzz saw if they could, but make do with guitars because they're cheaper. For them, the full distortion on here, and maybe a couple of MXR fuzz boxes as well, will do very nicely.

The construction of the cabinet is just about faultless; you might stand a chance of denting it if armed with a road drill, but apart from that there's no serious possibility. It weighs rather a lot, but it is, after all, a 130 watt combo. In fact, the only reservation it is possible to make about the 410HD-130 is its price - in excess of six hundred quid. This puts it firmly into the category of "rich man's amp", and should therefore be an object only of frustrated longing to amateurs and most semi-pro's. The professional musician will find all he needs and more here. As a back-line amp, there is certainly no need for anything louder, and the tone is full of possibilities for richness and clarity of sound. In short, a fivestar price for five-star quality.

Tested P.D. with sundry guitars. R.R.P. £649.41 incl. VAT.



A Perfect Pair



The perfect pair. The GOODWIN Supersonic together with the SISME Spacemaster 3000 revolving amplifier. A pure sine-wave organ together with a 220 watt valve amplifier. Twin treble speakers, 18" bass speaker than can take any bass line played on the Supersonic 32' bass.

For more information about all other Sisme products please write to



SISME LTD

SNC Musical Instruments, P.O. Box 7, 60028 Osimo-Scalo (AN) Italy. Tel: 071 79012/13/14

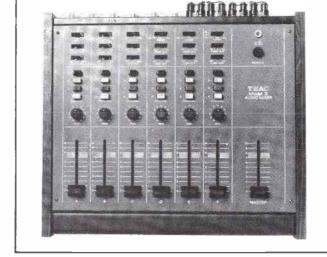
the music laboratory

76 LYNDHURST GARDENS, FINCHLEY N3. Tel: 01-349 1975/6

FOR THE No. 1 IN STUDIO EQUIPMENT

SALES

For the most comprehensive range of professional and semi-professional studio equipment we are the leaders in our field. We have one of the largest selections of equipment available for purchase. Demonstrations by appointment.



Special offer for all Beat readers on the new Teac model 2 mixer and Teac tape machine as reviewed in this month's Beat on pages 30/32

SERVICE

We offer the fastest repair service on Teac or Revox tape recorders. We also have a large selection of spares, and give hire service all over the U.K. either by mail or by person.

HIRE

All equipment in stock is always available for hire at modest rates and can be despatched anywhere in the U.K. Equipment always available includes: Revox, Teac, Tascam, Brennell, Nakamichi, Allen & Heath, Tannoy, H/H, Amcron.



We have these in stock at the best prices and also for hire

BRIAN AUGER:

Keeping clear of business



Brian Auger? Brian Auger? But we thought he was dead, or at least working as a gravedigger. And even if he isn't, what possible reason can there be for writing about him in this godforsaken year of 1977?

All of these thoughts crossed my mind as I made my way to the new Soho offices of WEA Records. After all, Brian has only ever had one hit — albeit a monster — Julie Driscoll's "This Wheel's On Fire". He spent some time after that with a band called the Brian Auger Trinity,

and replaced that with Oblivion Express, which enjoyed only average success before its leader decided that enough was enough, and split to the States in late '74. Since that time noone has seen hide nor hair of him in this country. His latest album — "Happiness Heartaches" — is currently available on import. Big deal! Who even cares what he's doing now?

Actually, Beat cares, simply because Brian has consistently produced fine music in his own unassuming way. Since the mid-Sixties he has been acknowledged by those in the know as a master of the Hammond organ. And living as he now does in the San Francisco area, he's had the chance to play with the likes of Mike Clarke, Paul Jackson, Herbie Hancock and Lenny White, not to mention various exiled Brits White Average Band amongst them. In fact the music scene out there is as relaxed and free of music biz bullshit as it once was in England.

"The Americans' taste,

Brian explained, "has really improved over the last few years, and they're very wary and very hip. If you've got an outrageous image that lends itself to front page press, and stuff like that, you can get something rolling, but they'll say, 'Listen, this is only a money trip, and we know the music is no good."

Objectivity

He looks at the British music scene with refreshing objectivity, since he no longer has much to do with it. "The English establishment is still so conservative that instead of being able to laugh at punk rock, and keep it in perspective, they don't. And unwittingly the police — the dear old English bobby — lurch in and help the whole situation by getting involved in it. And I see the whole thing as really funny. I just have to laugh at it. . . .

"I think what we need to create again are just a couple of holes in the wall where there's some instruments, and people know that without any pressures or big deals or anything like that they can just



TEAC CENTRE

Britain's largest suppliers of Teac tape recorders and mixers



MODEL 2 MIXER

6 into 4 mixer, most popular model for home recording. Features panning, EQ, mic orlline level inputs.



3340S 4-CHANNEL DECK

The musicians home studio. When used in conjunction with the Model 2 enables multi-track recording of near professional standard.

Very competitive prices! Also in stock Tascam 80-8, 8 channel recorder and multi-channel mixers

REW Professional Audio, 126 Charing Cross Road and 17 Denmark Street, London WC2
Tel: 01-836 2372/7851

Mail order to: REW House, 10-12 High Street, Colliers Wood, London SW19. Tel: 01-540 9684/5/6

go and play, because it helps to formulate a lot of musical mixtures. You have to conform to a business-eye view of the rules of music now."

In the same way, it's quite easv these days to technology interfere to an unwarranted extent. What Brian believes in is some neutral ground between minimalism on the one hand and mammoth techno-flash on the other. "I work with a Hammond organ, Fender Rhodes on top, a mini-Moog, and a string synthesizer. And then I've got a couple of Echoplexes and a phaser, and a mixing desk, which allows me to pan it. Really, that is just to get the clearest sound for what you're doing. I find that jumping about, doing little bits and pieces on each instrument, I'm not into. I like to use the Moog and the string thing to accompany what's going on, because they add more depth and they add more colour. But my main instrument is still the organ, and I base the whole show on that. I like to play a lot of it, to be right into the instrument, because the only way you're going to move forward

on that instrument is to play the damned thing."

Whilst not averse to the new technology kevboard now emerging he feels it's important not to go overboard. Taste is of the essence; there must be a reason for using a particular instrument. "I'm constantly looking around for things that are easier to handle on stage. I think the micro-Moogs are good, though I have trouble with the oscillators. If you want to change the setting in the middle of a number, once you've flipped those oscillator switches or the envelope shapes the thing is out of tune, and you've got to stop and tune it up. But there are things on the market that make it a lot easier to handle keyboards. It's seeing those things being used properly that I really dig.

Freedom

Brian's approach is closer to jazz than to rock, in that he continually stresses the importance of letting his musicians have as much freedom as possible — allowing them to play in their own way, not even giving them the notes to play unless it's absolutely necessary. In contrast, jamming is now anathema in rock — arrangement is the

thing, and a guitar solo will usually be the same every night. This is unfortunate, since the greater freedom that should have come with greater musical expertise has never emerged — instead the music has found itself in a straitjacket of "tightness". And that isn't the same thing at all as the liberation that ought to come with self-discipline.

"You only injure yourself by that. If you're not stretching yourself, you're going to stop where you are. You've got to keep an open mind, and you've got to keep the music open. What you're protecting as the

artist is the music. It's great to have a big house and to live well. But if what you're doing is dead, what the hell good is all that?"

MELLOTRON

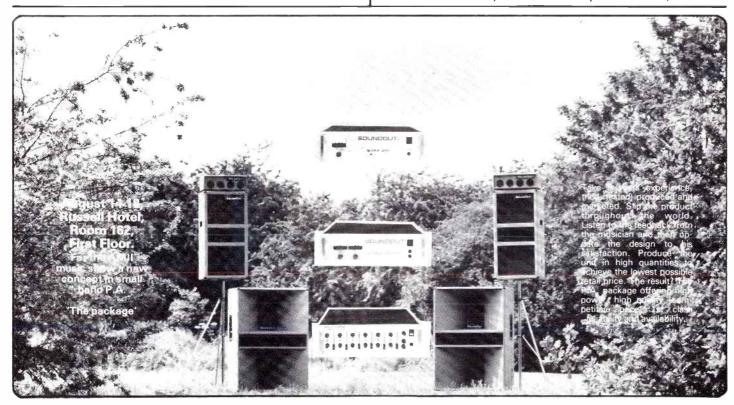
Mark 11 Original, recently fully serviced, immaculate condition, collector's piece. Matching seat. Transit by arrangement. £2,500 o.n.o. V. Waring, 17 Laurier Road, London NW5. Phone 01-485 0404 evenings only.

SHURE The Musicians Microphone

515 SB	GENERAL PURPOSE P.A.	£22.95
588 SB	QUALITY CARDIOID FOR VOCALS	32.60
589	QUALITY GENERAL PURPOSE CARDIOID	39.30
PE52	FOR 'CLOSE TO MOUTH VOCALS'	45.20
545	THE POPULAR UNIDYNE III	46.00
565	THE RENOWNED VOCALISTS MIC.	51.00
548	SUPERIOR GENERAL PURPOSE CARDIOID	54.00
PE5EQ	HIGH QUALITY WITH TONE CONTROLS	64.00
SM57	ROBUST STUDIO QUALITY CARDIOID	60.00
SM58	STUDIO QUALITY VOCALISTS MIC.	76.50
PRICES	INCLUDE VAT	р. & р. 50р

MICROMART

MAIL ORDER DEPT., 37 HIGH STREET, BRENTWOOD, ESSEX



SOUNDOUT P.A.

SOUNDOUT LABORATORIES LIMITED, 91 Ewell Road, Surbiton, Surrey, England Tel: 01-399 3393



Make a deal with FAILSAFE while you've still got time, and we'll give you all the cover you need

Ring this number and ask for Benny (too late!) Chrissie

01-4376077/8

TAKE OUR 1'P, DON'T GO OUT UNARMED GET FAILSAFE PROTECTION AND YOU'RE SURE TO COME BACK!



Failsafe Insurance
10 Lower John Street,
London WI

₩ We are now open Saturdays, 10.00a.m. to 2.00 p.m.

RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

PART TWO:

Recording each instrument

by Nigel Jopson

tney only have such a reputation as hard to record because you can do so many things with them. General trends presently seem to be towards 'larger then life' kits with drums spread across the stereo image, and a bright but tight and punchy sound. Wet kippers are out, and recording practice now seems to favour a much more ambient sound, especially for snare and bass drum. John Bonham recorded most of Physical Graffiti playing the traps in the hall at Headley Grange, and the sound that Zeppelin got on tracks like Kashmir is certainly a recommendation for anyone wishing to experiment with a quasi-live drum sound when recording an album.

The number of microphones that a drummer can expect to see hung about his kit is really totally dependent on the type of kit he's playing, the music, the studio's acoustics and the sound that the group and producer are looking for. In a controlled studio environment and using microphones with very precise pick-up patterns, the engineer usually spends quite a bit of time working on the sound and moving the mikes about, whilst the musicians practice the rhythm part and concentrate on playing exactly together to create a really tight and solid base for the song.

Beater

Bass drum microphone will invariably be a fairly robust dynamic, the usual type used being the A.K.G. D12, or its predecessor the D25, which some consider to be slightly superior in performance. Most rock musicians now work with the front head of the bass drum removed, so the mike is normally placed just inside the outer head rim of the drum. The further into the drum that the mike is placed, and the closer to the centre, the more you get of the actual impact of the beater; the further out from the drum that it's placed, the more overtone is picked up, and the harmonic structure of the note is heard louder than the basic fundamental of the beat. These variables are usually quite enough to play with, although someone I know once tried miking a bass drum from the pedal side, in an attempt to pick up the wind noise from the beater just before impact!

A lot of drummers seem to expect studio engineers to descend on their kits, and to immediately start telling them to change tunings, remove fittings and so forth. Most engineers that I know realize that playing about with normal tunings is one of the easiest ways to unsettle a drummer and slow the session down, and, unless the kit sound is an absolute disaster, they try and get a good recorded sound by moving microphones about, and give the drummer the sound he's used to by perhaps equalising the foldback and giving him a bit of echo to brighten up the drum sound in the cans (headphones).

Some time ago, there was also a lot of hoo-hah going around about taping up things and damping drums with bits of sock and so forth. Most of this is somewhat obvious if a particular item is ringing or rattling too much, but the only drum on which I think this system sometimes pays real dividends is the snare. Snare drums "carry" rather well at certain frequencies, and, whilst the snare drum may sound alright on its own, the other when microphones are monitored the leakage of the snare into these mikes often makes it sound rather thin and weak. If you want the snare drum to sound fairly meaty, then a simple way out of this problem is to deaden the sound actually coming through on the snare mike. This can be done by eliminating a little of the top skin's ring with a duster taped over a top corner of the head, and a few small strips of tape on the bottom skin to stop the snares rattling too much.

The snare microphone is usually placed on the edge of the drum itself, pointing in towards the skin - primarily for the drummer's convenience, but also because drums usually sound best when miked from the rims - more presence and harmonics. Snare drum mikes used are normally response dynamic cardiods, such as the Sennheiser MD 441U and A.K.G, D224E, but a mike with a slight rise in response around the 3KHz mark, such as the Shure SM57, may be preferred.



◄ CBS Studio 2 set up for electronic ambassadors Tangerine Dream.

Often a second mike may be employed below the snare. placed right underneath the drum but slightly away from the snares themselves. A capacitor mike works well in this position, but as the positioning is fairly close an attenuating "pad" is probably required to prevent overload, either inserted via a switch on the mike or at the console. The two different snare sounds can either be combined, with careful equalisation, onto one track, or, if enough tracks are available, they may be recorded onto separate tracks in order to afford more leeway in sound variation during mixdown.

Hi-hat usually sounds pretty good with a capacitor mike as well, perhaps a Neumann KM 84. Positioning is normally over the Hi-hat towards the edge, but with some cymbals, or if overhead mikes are picking up a lot of the Hi-hat, the sound may come over a little too "snicky" If the mike is moved so that it hovers by the open edge of the top and bottom cymbals more "sshh" will be recorded on the Hi-hat track, but a windshield will most likely be needed to prevent a capacitor mike's diaphragm cracking up under the force from puffs of air as the cymbals open and close.

If the Torntoms are to be spread across the stereo image, then they'll be miked up in pairs, or individually if there are only three or four of them. Care must be taken when placing extra mikes around the kit because, as pointed out earlier, loudish drums such as the snare will leak into all the mikes. This may cause phase difference where problems. certain frequencies are nulled or cancelled out because of path differences between pick-up microphones.

Overhead

Tomtom mikes are such a matter of personal preference that it's very hard to give realistic examples: probably a nice flat response dynamic cardioid such as the A.K.G. D202E1, although for a solid, tight sound I personally prefer the Shure SM58, which seems to stay much cleaner at frequencies below about 200 Hz.

Overhead mikes can be used for a variety of purposes: I personally think it unrealistic to regard them just as cymbal mikes, although when a drummer actually features cymbals in a particular section they obviously fulfil this purpose. Overheads that are placed

relatively far away must really be regarded as ambience mikes, but sometimes this technique isn't possible if the group want to work on the rhythm tracks without cans. Neumann U47s sound pretty good if the overheads are to be close in, but for really far off miking in a reverberant environment, Blumlein pair of U87s may be tried. A "Blumlein Pair" constitutes two mikes with figure of eight pick-up patterns, placed across each other at an angle of 90°; the advantage of this technique is that it gives a very even and smooth stereo spread of reflected and indirect sounds.

Before leaving the subject of drums, one word of warning to skin-bashers: always try and play at the level you normally do when the engineer is setting up the mikes. If you find this hard without the rest of the band, then get the engineer to organise it so that everyone involved in the rhythm tracks can play with you - if you don't take this precaution the levels may be up the spout when you start recording, and the session will be unnecessarily delayed while everything is set up again.

There are basically three ways of recording electric instruments: either from a microphone placed in front of

the speaker cabinet that is normally used, or by taking a feed via a resistive network from the speaker terminals to the mixer (hence getting the sound of the instrument and amp, but not the environment), or by taking a feed directly from the strument to the mixer (getting the true attack sound of the instrument, but not the distortion and decay time introduced by the amplification equipment.) Each particular technique has its virtues, and sometimes a combination on two, or all three, may be used to good effect for a bass guitar — for example.

Often a bass stack will give too much of a "growl" sound when miked up in the studio, but a DI (Direct Injection. straight from the pick-ups) gives too much of the opposite, just a "twangy" note with no guts. A combination of the two via two separate channels on the mixer will offer the best of both worlds. Sometimes bass players are stuck in booths in the same way that drummers are: this technique should at times be resisted, as it usually gives disastrous consequences terms of the music being played.

In the same way that distant miking often gives impressive

continued



INTRODUCING!

THE NEW ASHWORTH AJ21 SERIES OF PROFESSIONAL TRANSDUCERS FOR ALL TYPES OF INSTRUMENTS

The new model offers the following improvements:

- 1 For use directly into all input impedances down to 200Ω without any need of a pre-amp device.
- 2 Very low lead noise.
- 3 Very high output (sufficient to reproduce sound of solid electric guitar).
- **4** Featuring the same superior quality reproduction as the AJ20 series.

To be revealed on the Mick Johnson Music stand, at the Music Trades Show, Royal Hotel, Woburn Place, London WC2, on 14-18 August, along with ATC loudspeakers; Canary mixing consoles: Turner amplifiers: Soundout Piezo horns: RCF loudspeaker components: Ashworth transducers; microphone stands and drum stools; Stephen Delft guitar care products: guitar cases.

Mick Johnson Music, 277 Putney Bridge Road, London SW15, England Tel: 01-788 3491





RECORDING STUDIOS: EQUIPMENT AND TECHNIQUES

results on drums, I once got a really tasty sound by miking an AC30 guitar stack from about 15ft down a lino floored corridor. Hammond Leslie sounds pretty good when miked in a reflective environment, though the engineer may not be too keen to block up the fire escape with it, despite those lovely concrete walls. Double miking is usually the norm with Leslies, one mike on the top horn and one for the bass speaker. The best place is at the back of the cabinet, where you can put the mikes right inside. Windshields are definitely in order here, as the rotating elements work up quite a breeze, especially on fast speed: a few drops of oil will probably be needed for the lower rotating mechanism, as these things tend to groan and creak a bit after a few years on the road.

Separation

Clavinets and synthesizers nearly always sound best when direct injected, unless you happen to want a very, very distorted clavinet sound from an amp. Pianos are pretty difficult to record if they're working at the same time as a rock rhythm section, but this is usually because grands tend to get stuck up against studio walls, and all the bass runs straight off the walls into the piano mikes.

Modern studio design, happily, now favours special piano traps to eliminate this, and good separation can be achieved even without screens if one of these is available. Neumann U87s are often favoured for acoustic pianos. Two are generally used, one positioned quite high up on the strings, with the other where the strings cross; alternatively, the second mike may be placed on one of the sound holes underneath the piano.

Moving piano mikes around produces tremendous variation in the overall sound, and final positioning will ultimately depend on how hard the piano is being played, and personal preference. sound Electric pianos are much easier to record, either by mike or D.I; the latter gives a very close, tight sound, especially if a stereo Fender piano is being used. One point that keyboard players should bear in mind is tuning: if you're going to use the studio's grand, then make sure in advance that all your own keyboards are in tune with it. It you can't tune all your own electric instruments, then get a specialist in to do it before the session starts.

Other acoustic instruments are very hard to give definite examples for: most should ideally be miked from reasonably far away (11/2-3ft) to get a really fluent and rounded sound, but this varies so much according to the ambience of the studio. The sound of a sax, for example, is emitted from the whole length of its body, so normally you would mike from between the bell and the body: however, I've heard baritone saxes sound really full and dirty with a mike more or less stuffed right down the bell. Miking a flute from about 6 foot back, at about 40° from the musician, will produce a really orchestral sound, rich and transparent: on the other hand. a more suitable sound for a rock number may be obtained by making about 2 inches away from the lip plate, slightly to the right of the musician's lips.

Acoustic guitars offer similar variations in sound according to how they are miked. One normally sees them miked fairly close, off centre from the sound hole, probably with a Neumann U87 switched to its Cardioid pick-up pattern. If the acoustic guitar is being overdubbed, I would personally prefer to use the omnidirectional pick-up pattern on the microphone, as this would produce a much cleaner and more natural sound, the tone of which would not vary with slight changes in guitar position. For a solo guitarist, it would be nice to try miking the guitar in stereo with a crossed pair, in order to fill out the stereo image with the interesting harmonics that abound with most reasonable instruments.

Vocals will almost certainly be overdubbed towards the end of the session. Point number one is to make sure that positioning of the singer, monitoring in his cans, mike placement and visual communication are all optimised before he or she starts singing in earnest. It's very depressing listening to a singer's vocal chords losing their edge, whilst the producer calls for take after take because of lisping, phrasing or distancing from the mike.

Many of these directions, (however necessary or less so), can be given by judicious hand signals between lines without interrupting the take — if there is good visual communication between control room and studio.

Of course, the unhappy vocalist may well be capable of producing a rip-roaring delivery without silent semaphore from the other side of the glass . . . but that's neither here nor there! Cardioid capacitor mikes are usually used, but an omnidirectional pick-up pattern may be used quite successfully with a single vocal microphone.

If harmony vocals are sung around a single microphone, then the grouping of the singers is all important as regards balance. Whether one or more microphones and/or tracks are to be used for harmonies (depending on how strongly they are to be featured in the song, and how much control is required at the mixdown stage), a better harmony balance is often obtained if the singers face each other.

Overdubs recorded after the rhythm track are usually sections of the music that define the character and development of the song, and it's worth remembering that the studio is not just a place to record in, but a creative environment as well. Dim the lights for the solo vocalist, draw the curtains across the control room glass for the pianist; most modern studios have copious facilities for doing all these things and

more, because it is known that such changes affect the performance of musicians. One little used section of equipment in a number of studios are the playback speakers located in the studio area itself. They get used on classical and MOR sessions because it's easier for the large number of musicians to stay out there and listen to the takes in situ.

Rock musicians seem to prefer to troop in and out of the control room to hear what's been recorded. During overdubs, if the guitar player's stack is located outside of the studio area proper, why not let him monitor everything at a realistic level via these? (Instead of making him keep on a hot pair of cans that keep falling off when he goes down on one knee!) Studios are just full of excellent equipment, most of which can be hooked up in several different ways. Without being inventive (and tiresome for the engineer) just for the sake of it, it's a damngood thing to be aware of all the possibilities, and spend your time and money well whilst making better music.

Next month: from mixer to multitrack



SOUND EQUIPMENT (RETAIL)

3 ALBION PLACE. SUNDERLAND, TYNE & WEAR, ENGLAND. Telephone: (STD, '0783) 78058

FABULOUS MAIL ORDER OFFER



	Rec Ret	Our Price	
Strat R/N	£308	£248	£28
Strat R/N W/T	£338	£253	£28
Strat M/N	£331	£248	£28
Strat M/N W/T	£366	£274	£30
Tele Custom M/N	£324	£225	£25
Tele Std M/N	£296	£222	£25
Tele Std R/N	£270	£202	£28
Prec Bass M/N	£308	£231	£26
Prec Bass R/N	£282	£197	£22
Jazz Bass M/N	£366	£304	£34
Jazz Bass R/N	£340	£255	£28



	Rec Ret	Rec Ret	Min Dep	
Les Paul Deluxe Wine	£505	£391	£44	
Les Paul Deluxe C/SBST	£529	£409	£46	
Les Paul Stnd Nat	£575	£445	£50	
Les Paul Deluxe S/BST	£575	£445	£50	
325 Thin Elec/Acoustic	£446	£345	£38	
J40 Acoustic	£334	£251	£27	
J50 Acoustic	£371	£279	£30	
Les Paul Cust Nickle	£601	£465	£52	
Les Paul Cust Fhony	£622	£481	£54	

*Our prices exclude VAT at current rate.

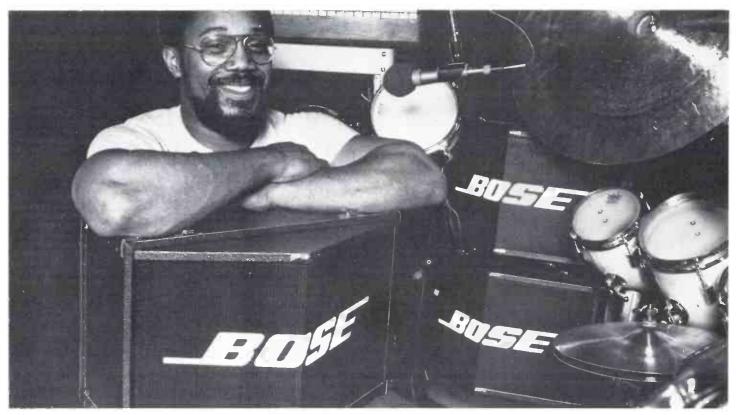
ALL THIS AND UP TO THREE YEARS TO PAY!!!

Also available at the best discount prices in the country with easy HP:

MM, H/H, Roland, Di-Marzio, Premier, Peavey, Traynor in fact almost everything

JUST RETURN THIS COUPON FOR FURTHER DETAILS:





If it wasn't for his speakersystem Billy Cobham's band would have to play in the audience.

Billy Cobham has one of the biggest and most complex drum kits in the business.

So when he's on stage it's very important he hears exactly what he's playing. And, that what he hears is what the audience hears.

One answer, of course, is to have a full p.a. system on stage with him. But that would mean that the rest of the lads in the band would be doing their thing somewhere between the front stalls and the orchestra pit.

So, to avoid this, Billy Cobham monitors through a Bose 1800 amp and four Bose speakers.

For a start it gives him an excellent transient response. (Essential for any drummer, if you think about it.)

It's compact. You can see the size of the speakers from the pic. while the amp only weighs 65 lbs.

The 1800 has a total output of 800 watts when driven into a 4 ohm load. And has features like LED's to give a visual reference to instant power levels, and electronic current limiting to cope with abnormal loads. And there's a delay circuit, too, to avoid overloads when the system is powered up.

The speakers are something special. Each cabinet is capable of handling 270 watts RMS. Instead of one there are eight drivers in an airsealed enclosure. Which means that the bass isn't

of the boom-and-thump variety while the treble is clean way up to the top of the audible spectrum.

And with every pair of Bose speakers there's an active equaliser which ensures a flat power spectrum is radiated across the entire audible range.

When asked his opinion of the Bose system, Billy Cobham said, "Bose speaker systems represent the ultimate in sound. The size of the cabinets makes it the perfect monitor system of our time."

We didn't get the opinions of the rest of the band. But we're sure they're as happy about



Bose (UK) Limited, Milton Regis, Sittingbourne, Kent. Telephone: 0795 75341.

GENESIS

Continued from page 6

very strong stage performer. Phil hasn't replaced him — Phil's done a different thing. Pete was very moody and ethereal. We're a band who can easily seem a bit distant and removed, and a bit unfriendly. Y'know, I'm not a natural performer, I get nervous and I still don't put across much, especially not a relaxed feeling. But Phil does that - he's very human and down-to-earth. Pete used to communicate with the audience always in his talking, his stories. He was very strong. But you lose and you gain. You change, which for a band that's been going for a long time is good."

"But hard."

"Yeah, but that's all right. I don't mind

A few minutes later Phil walked into the trailer where we were doing the interview. He was looking for a drink. He also no longer appeared to have much hair. One might almost say he now sported a convict cut.

"My God!" cried Mike, "Well at least the beard's gone. When did this happen?"





Mike with one of his Shergold two-pieces, and (below) the jigsaw puzzle blues!!

Readers of Beat will want to know how they can write songs like Genesis. Answer: they can't. But they can take hints. Mike himself knows very little

about the theory of music: Tony Banks is the one with the classical training, and his part of influence shows through in the linking chord sequences. But a lot of what ends up sounding like the finelycrafted work of one composer's pen is actually the result of what Mike calls 'improvisation and just boozing around" There is no secret method for hitting on a good sequence of chords.

'Seventy per cent of what I write, I throw out. More, I can write very easily, but writing original things is the hard bit. And I just sit with the guitar, play around. After the initial stage you often get a couple of nice sounding chords, but to build up a whole sequence round it of something interesting and different is the hard thing." Once they get into rehearsal for new songs, various members of the band will come in with ideas, bits and pieces of music, some a more advanced stage of completion than others. The important thing about this, according to Rutherford, is not to be too protective towards one's own material, being able to take criticism and other people's suggestions.

But more than anything else it's down to work. Plenty of it. "I like working. If we didn't think it was so important, we would work less live. But it's the way we sell records — everything. I think it saves you from stagnation . . .

ABC OF TECHNICAL TERMS

FLANGER

A term originally coined by the American firm Eventide Clockworks, and used to describe a phasing unit that they invented, which simulates tape phasing more accurately than other solid-state devices. Previously, phasers had used analogue circuitry to modify the audio frequency spectrum, single or multiple filter networks being employed to reject very narrow bandwidths of program material, these points of rejection being moved either manually or automatically across the frequency range in order to simulate the phase displacement that oc-curs with tape phasing. Although these ordinary phasers give a very pleasing and useful effect, they never succeeded in reproducing the richness and depth of tape phasing. This is because, in tape phasing, the slight time delay caused by speed differences of the two machines creates far more frequency nulls and "swooshing" than it is possible to simulate with a conventional phaser Eventide got over this problem by providing their Flanger with two separate channels, one of which incorporated a Digital Delay section, with a variable time delay of between 200 microseconds and 10 milliseconds. Other facilities, including multiple control source selection and a 'bounce' effect, allowed the Flanger to not only reproduce the effect of tape phasing, but to also produce far more exaggerated and "wobbly" versions of the effect. Since Eventide introduced the Flanger, other manufacturers have also started to produce phasers incorporating time delay sections, and the words Flanger and Flanging have achieved the same currency as Phaser and Phasing.

FLOATING

As in "Floating Input" on, say, a mixing console: means that the input is not connected to any source of potential.

FREQUENCY

The number of periods that occur per unit of time. The metric symbol for this is "Hertz", and the symbol that was used in this country previous to this was "Cycles per Second", or "c/s". The audible per Second", or "c/s". The audible frequency range is generally considered to extend from 20 Hz (Hertz) to 20 KHz (thousands of Hertz), although most adults' hearing capacity does not extend much beyond 16 KHz. The "Frequency of the instruction of the contract of the co Range" of an instrument is the range of frequencies, from lowest to highest, for which the device may be considered useful according to pre-determined operating conditions. The "Frequency Response" characteristics of an in-Response" characteristics of an in-strument is the variation with frequency of gain or loss in its powers of transmission.

FREQUENCY COUNTER

Basically, an electronic device capable of precisely measuring the frequency of its input. These devices are very expensive normally, but they have a useful application in music as they allow electronic organs and synthesizers to be tuned and calibrated very accurately

FREQUENCY SHIFTER

A piece of electronic equipment which is able to shift the frequency of its input signal up or down, by an amount dependant on the type and purpose of the shif-ter. Large shifts of all audio frequencies by the same number of Hertz destroy normal harmonic relationships, and their efmal harmonic relationships, and their effect on music or speech could only really be described as "speeding up/slowing down", "underwqter", or "Donald-Duck type" sounds. Fairly weird, anyway. Smaller shifts, when combined equally with the original input signal, will produce phasing and "beating" effects. If the signal being fed to the loudspeakers in a p.a. system is shifted slightly in frequen-cy, then it is possible to obtain anywhere between 3 to 8 decibels of extra gain before feedback occurs; only very small shifts, of between 2 or 3Hz, should be used on music, otherwise the effect does

become noticeable. This technique can be useful in eliminating the ringing' colourations that sometimes beset high-powered foldback systems; care should be exercised when using shifters in this application however, as the shift eliminates the tell-tale whine that oc-curs before the onset of real feedback or howl. Hence if you try and bump the system gain up too much, you run the risk of a really vicious and potentially damaging "squeal" if something does feed back.

A distortion unit for electrical instruments that simulates, or approximates, amplitude distortion in an amplifier, caused by a non-linear relation between input and output.

Fuses protect electrical circuits, and the people using them, by providing a fusible link that melts with a current overload, and hence breaks the circuit and "switches off" part or all of the device. Always replace fuses with ones of the correct current rating, and never stuff a pin or a bit of silver paper in instead. If a fuse repeatedly blows, then its because there is something wrong with the device that it is protecting: if you disable or tamper with protection circuits then expect trouble.

Increase in power of an electrical signal, most often expressed in decibels, as the ratio of output power to input power. A Gain Control that varies the volume or amplification, either of a section of, or of a complete amplification system.

GAIN BRAIN

A special type of limiter manufactured by Allison Research Inc. of America. The

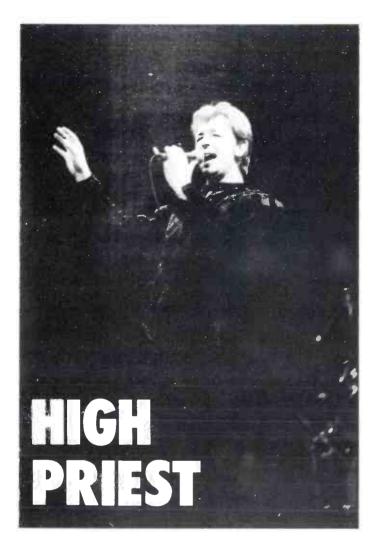
Gain Brain combines peak and RMS limiters, and has an eight segment L.E.D. readout to show how much gain reduction is taking place. Advantages claimed for this rather unusual device include the avoidance of the "pumping" effect often associated with the use of limiters on music signals, and the Gain Brain is particularly effective as a limiter on "fast at-tack" instruments such as drums and

GRAPHIC EQUALISER

This is a difficult device to define, as the term has been much abused. "Graphic" equaliser implies a v sophisticated equalisation network of series of tone controls, where the series of tone controls, where the operation of the EQ controls is graphically displayed to the operator for different sections of the device. The classic format for such a device is the equaliser with slider controls, which operate to give lift or cut at octave, half or third octave intervals of the audio frequency spectrum. Positioning the sliders in a central position gives a flat response, raising them will boost and lowering them will cut.

GROUND

Another word for Earth (Ha, Hal). Means a connection that will conduct between a piece of electronic equipment and earth, or some object that is at zero potential. English people tend to say "Earth", whilst Americans invariably ask if equipment is "Grounded" and so on. Strange. A "Ground Switch" or "Ground Reverse" switch on an American amp will alternate the amp's chassis earth connection between either side of the incoming 'live and neutral' mains. This is intended to cure hum problems when working off 110 volt supplies in the States. In this country, where we have an earth connection at every mains socket, the value of this switch on Yank amps that have been converted to 240 volt operation is somewhat dubious



Gary Cooper blows a 'polite' raspberry as Judas Priest stun the non-believers

t isn't the done thing in polite company, to say 'Told you so' but I can't resist a quiet smirk about the recent chart success of Judas Priest. I waved their flag for so long before they made it that everyone on Beat's staff must have thought that I was on their payroll (no such luck I'm afraid!).(Never crossed our minds Ed.) The fact is that this bunch of heavy metal Brummies just happen to have given me three years of exciting heavy Rock with musical invention and a particularly impressive stage show. To add to that I suppose that I should add that their second album called Sad Wings of Destiny was my first experience of actually being present throughout every stage of an album's recording. That's an exciting experience I wish you could all have someday.

But it is their third and latest album called Sin after Sin that's broken Priest into the big time. To actually get it together they changed management and record labels (two big moves for a band at such a crucial stage in their careers) and one that has to be tackled with care.

Even with care, the experience was a frightening one. While the contracts were sorted out, the band was off the road for nearly a year without money or any encouragement except from wives, girlfriends, parents and assorted well wishers. Now that the wait is over and the band are set poised for a massive American tour rapidly followed by one in Japan, I talked with singer Rob Halford and quitarist K.K. Downing to try and sort out what had been going on and see what the rest of us can learn from their experiences.

Just for the record, it's been three years since I first met the band, three years during which the money situation has been, er, difficult. To what extent had it been a strain to stay together? Rob thinks for a while before replying.

"There must have been lots of times when I've seriously thought about giving up and I know I'm not alone in that. In the end its only having confidence in your own band that can keep you going. Without that feeling you can never succeed in this business."

"It's not always easy though," K.K. admits, "There are times when a band has to work very hard at just keeping the personal relationships together. You spend more time on the road with each other than you do your wives and there's always the possibility of a blowup. Relationships in a band have to be very carefully worked at."

These words are, of course, very sound. Rob and K.K. are fully aware of the number of bands who split-up just as things are about to go well for them and realise that the next twelve months to two years will be the crucial telling period for them

Although written-off by some of the trendier pseuds in Rock journalism, Priest are a very relevant band if you happen to live outside fashionable London. Their following, for example, in industrial cities is quite amazing and in Brum they come close to doing a Sabbath all over again.

Having slogged around for these few years, do they feel jealous of the Punk bands who break overnight?

"Heavens no!" Rob replies,



"The whole emphasis of this New Wave thing is that the bands are supposed to be closer to where the kids are at. With sudden success you are immediately a superstar and there's no way that you can keep your roots like that. If Rock is about keeping roots then the slow grind up has got to be the best way.

Ken agrees, "Whatever happens to us now can't really take us by surprise. Every year we've had a taste of something different and we can cope with it without going over the top."

For all that, and as evidence of their 'back to the roots' feel, I was impressed with K.K.'s reaction at a recent Press reception for the band. As any outfit gets bigger the parasites of the music business start to move in and you get into a situation where you suddenly realise that you don't know anyone around you anymore. K.K. maintained a complete indifference to the phonies and that's an encouraging sign. Look at what happened to Queen once the trendies moved in!

Motto for any Rock band in 1977 - don't forget your roots and the fans who helped you get off the ground. They're the people who buy the records.

Followers of Priest will have noticed that, on Sin after Sin, the drum stool was occupied by one Simon Philips, veteran, at twenty, of Eno and Manzanera's 801 band, Jack Bruce's superb outfit etc etc. Simon took the gig on a session basis after the band's previous drummer, Alan Moore had left. What had prompted them to take Simon on board for the album and hadn't they been worried that he might have been impossible to

follow once they got round to finding a full-time drummer?

'Skip (Alan) left just before the album was recorded and, of course, signing with a new company we had to get a record out quickly. We just didn't have time to find a permanent replacement and let him slot in. We knew we had to get a session drummer but were terrified that he would just do his bit with no enthusiasm and leave us with a weak drum section," says Rob.
"When Simon came along,

thanks to Roger Glover who coproduced with us, he was perfect. To be quite honest we didn't have the time to think about whether we could get someone to follow him or not. As it turned out we found Les Binks who's a very good drummer indeed so we had nothing to worry about."

Why does the band have such problems with drummers. asked K.K.?

"I really don't know. For some reason though we seem to have our problems. I think that heavy drumming is especially difficult. With our first drummer, John Hinch, it was a personality thing as well as musical, although it was just music with Skip who is one of the nicest guys you could hope to meet. Even Simon had to think a bit to do some of our numbers because of the little odd, twiddly bits we put in. Maybe it has something to do with the numbers being written with guitars in mind. You know, you can often write something which is easy to play on guitar but which a drummer can find hard to interpret in terms of a rhythm.

continued on page 102





Biggles Music, 85 West Street, Old Market, Bristol BS2 0BX 0272 552147 Rumbelows Ltd., 141-143 Friar Street, Reading, 0734 55361

SOUTHERN **ENGLAND** Kingfisher Music, 20 Kings Road, Fleet, Hants, GU13 8PJ 02514 2 1210 Broadway Music 9 The Broadway. Worthing, Sussex 0903 202458 Broadway Music, 27 York Place, Brighton, 0273 687430 Simpsons Music Studio, 68 Watling Street, Gillingham, Kent 0634 51131 Telecomms, 189 London Road, North End. Portsmouth, Hants. PD2 9AE 0705 60036 A.B.C. Music 14-16 High Street,

Surrey GREATER

John Beeby's Music House, 132 Crouch Hill, Hornsey, London N8 9DX 01-340 5081 F. D. & H. Music, 134-140 Charing Cross Road, London WC2H 0LD 01-836 4766 Holiday Music 579 High Road, Leytonstone, London E11 01-558 2666 Monteray Music, 69 Station Road, Hanwell, London W7 3JD 01-579 4595 Music House South Eastern Entertainments, 375-377 Lewisham High Street, London SE13 6N2 01-690 2205 Rock Bottom, 74 London Road. West Croydon, Greater London 01-680 1042 Rose Morris & Co. 81-83 Shaftesbury Avenue, London W1V 1NE 01-437 2211 St. Giles Music Centre 16-18 St. Giles High Street, London WC2H 8LN 01-836 4080 Top Gear. 5 Denmark Street, London WC2 01-240 2118/2047

THESE ARE YOUR EXCLUSIVE **MUSIC MAN DEALERS (As 1.7.77)** THEY WILL BE PLEASED TO INTRODUCE YOU TO THE MUSIC MAN EXPERIENCE

Music City, 114 Shaftesbury Avenue, 01-439 3866/7

HOME COUNTIES AND MIDLANDS
Salop Music Centre,

2 Beeches Lane Town Walls Shrewsbury Salop SY1 1TZ 0743 64111 Sound Pad, 64 London Road, Leicester, Leics, 0533 20760 Woodroffs Musical, 5 Dale End, Birmingham West Midlands B4 7I N 021-643 6545 Yardleys Ltd., 87-89 Old Show Hill. Birmingham, West Midlands B4 6HP 021-236 7441/2 Carlsbro Sound Centre, 182-184 Chesterfield Road North, Mansfield, Notts 0623 26199 Free 'n' Easy Music, 57 High Street, Hemel Hempstead, 0442 53154 Free 'n' Easy Music 100 High Street, Aylesbury, Bucks. HP20 1RB 0296 86913

EAST ANGLIA Albert Balaam Music Centre, Centre 69 St. Mathews Street Ipswich, Suffolk 0473 53514

212a Wellingborough Road, Northampton,

Cookes Band Instruments, 34 St. Benedicts Street. Norwich, Norfolk NDR 24J 0603 23563

NORTHERN ISLE OF MAN

Peter Gray

Northants, 0604 31211

A.1 repairs, 88 Oxford Street, Manchester M1 5NJ 061-236 0340 Carlsbro Sound Centre, 5 Berkley Precinct, Enclesall Road. Sheffield, South Yorks, S11 8PN 0742 663862 Cleveland Music 19-21 Cleveland Square. Middlesbrough, Cleveland TS1 2NV 0642 210889 Curley Music, 58 Stanley Street, Liverpool, Merseyside L1 7AY 051-227 1919 Island Music Centre, 27 Duke Street, Douglas, Isle of Man 0624 21063 R. S. Kitchens Ltd., 27-31 Queen Victoria Street, West Yorks, LS1 6BD 0532 44341 Music Ground. Station Road, Stainforth, Doncaster, South Yorks. 0302 841398

Northern Sounds, 41 Jane Street, Workington Cumbr 0900 4797 Johnny Pats Place, 188 Holderness Road Hull, North Humberside HU9 2AE 0482 23702 Rock City Music, 48 Cloth Market, Newcastle, Tyne & Wear NE1 1EF 0632 24175 S.A.I., 2 Regent Street, Coppull, Chorley, Lancs. PR7 5AX Coppull 791645 Swans of Manchester, 84 Oldham Street Manchester M4 1LF 061-228 3821 White Custom Sound, 3 Albion Place. Sunderland, Tyne & Wear SR1 3NG Sunderland 78058 J. G. Windows Ltd 17 Central Arcade, Newcastle-upon-Tyne, Tyne & Wear 0632 21356 Dandelion, 97 Kings Street, Huddersfield. West Yorks HD1 2RQ

0484 26657

Crowley & Son Ltd... 29 MacCurtain Street Cork, Cork Cork 22446 Northern Ireland Music Circle, 1-3 Parliament Street, Dublin 1 Dublin 882404

WALES

Axe Music (Rhyl) Ltd., 52 Water Street, Rhyl, Clwyd Rhyl 32332 Peter Noble Ltd. 11 Station Road. Llanishlen, South Glams, CF4 5LS 0222 753911 Sound Centre 129 High Street Bangor Gwynedd Bangor 53320 Sound Wave Music, 51 Gwent Square, Cwmbran, Gwent NP4 1PL 06333 2501

SCOTLAND

J. D. Cuthbertson, 21 Cambridge Street, Glasgow. Scotland G2 3DY C. Bruce Miller & Co. Ltd., 51-53 George Street, Aberdeen, Grampian AB9 1EN James Grant (Musical Instruments) Ltd., 53 Home Street, Edinburgh, Lothian 031-228 1704 McCormacks (Music) Ltd., 33 Bath Street, Glasgow Scotland G2 1HT 041-332 6644

NORTHERN IRELAND K.S. Leisure Sounds, 13 Bridge Street, Belfast, Northern Ireland

Music man is distributed in the U.K. and Eire by: MUSIC MAN DIVISION, STRINGS & THINGS LTD., 20 CHARTWELL ROAD, CHURCHILL INDUSTRIAL ESTATE, LANCING, WEST SUSSEX BN158TU

Telephone: (Lancing) 09063 65006. Telex: 87266



ALBUM OF THE MONTH



DAN FOGELBERG NETHER LANDS EPC 81574

'Dan who?' I can hear the cry already. Fogelberg's the name mate, and Fogelberg's not really a pretty name - which might account for the apparent total lack of interest in this American minstrel who was scheduled to support on the Eagles on their UK tour but mysteriously 'withdrew' at the last moment. Well, the secret's out now. If you ask me Fogelberg didn't tour with the Eagles 'cos he would have blown them off-stage, playing their own game in a totally different league, and, shit, it you're selling multi billion albums a year you can do without a longhaired weirdie with a stupid name up-staging you, can't you? . . . just a thought.

I must confess that I'm not over-familiar with Dan's previous work, although his Joe Walsh produced album 'Souvenirs' finds room on the platter probably more often than any other record in my collection. He came from Illinois. plaved sessions for Roger McGuinn, Buffy Saint-Marie and Jackson Browne and met Joe Walsh. The rest of the story is scintillatingly uninteresting compared to the exquisite quality of his work (careful boss, looks like you're going overboard again . . . Asst. Ed.)

Souvenirs had a guest list reading like a West Coast Who's Who, while the following album 'Captured Angel' was a totally solo project. Now Nether Lands has arrived, Dan's back with a few familiar faces from the West Coast - Don Henley (of the Eagles, don't you know), John David Souther, Joe Walsh and Joe Lala (ex-Manassas and others for the uninitiated.)

But we're jumping the gun the music is West Coast at its verv best, and most sophisticated, the harmonies are breathtaking, the melodies memorable, and, strange for this part of the world, the lyrics are interesting and clever. Like the Eagles, Dan uses an orchestra occasionally, but unlike the Eagles (who by the way I dig honest) he uses the orchestra carefully and cleverly - listen to the opening track Nether Lands in which Dan plays piano and sings to the orchestra backing alone. Like the whole spectrum of West Coast musicians Dan is into singing. If you're interested at all in harmony singing you just gotta get a load of some of this material. Intricate, floating, tight vocals that can make even the Beach Boys look like amateurs in places - in particular one word, 'more' in the seventh line of the second verse of the fourth track on side one (sounds like a sermon coming up) which he splits into four syllables a couple of octaves up with a top voice that is just outrageously immaculate.

Ho hum - I could go on and mention 'Dancing Shoes' which uses a string quartet and an accordion, or the Eagle-esque 'Love Gone By' — but I won't. I found it as breathtaking as Souvenirs and no doubt these two albums will nudge one another off the deck in the months to come. Just dig the fact the West Coast ain't dead yet far from it. Just reckon he ought to change his name. Who ever heard of a Fogelberg making it big? Or a Frank Sinatra, or an Engelberg Humperdink — or for that matter a John Lennon or Paul McCartney?

TVS

RAINBOW ON STAGE **OYSTER OY 2 1801** (WHITE LABEL)

I'm gazing at a forlorn scrap of paper in my typewriter wondering what you're supposed to say when Rainbow release a double live album recorded during their invasion of Japan. You've got to hand it to the Japs, they lap up their heavy metal and scream for more, and on this evidence they can spot a good thing as well as the next. It's the Blackmore roadshow in screaming technicolour. capable of reducing the old studded platform boots to threadbare carpet slippers by the time you shuffle back into the outside world. (Never mind the footwear, what's the album like? - Ed)

The album starts with a previously unrecorded version of Kill The King, a typical, furious riff hammered home by the band as they warm to the task of tearing the place apart. Man On A Silver Mountain features the old tactic of slowing right up at the end of the track and slipping smoothly another number, refinement of the old-fashioned medley, and this time Blackmore takes the opportunity to run off some slick blues before kicking back into Starstruck. It's typical, rabble-baiting pandemonium, and sides two and three, one track apiece, exemplify the art of stringing an audience along, toying with the basic riff to titillate the mob before steaming in to polish it off. Without the visual spectacle to go along with it, something as elementary as Mistreated (borrowed from Burn - well, someone might not know) spreads a little thin, padded out by the howls of Oriental approval. The remaining tracks are lifted from the first Rainbow album, and underneath the fuss the band are very together, sticking close to the original versions.

For all that On Stage winds up the current output of the group, Rainbow have yet to produce their best material. This of course is just something that might or might not happen and is well worth watching out for. In the live, meantime, Rainbow audience kamikaze as the backwash, is as good a way to go as C.S.

NEIL YOUNG AMERICAN STARS 'N BARS REPRISE IC54088

Hell, another Neil Young album! It's not that the man's famous for bringing 'em out in mighty succession, piling them so high in the record cabinet that it gets boring reviewing them — more that each successive Young album exudes a genius which never quite reaches the surface, and it seems such a sodding shame to have to keep putting him down.

This latest offering comes some eighteen months or more after the release of the excellent Zuma album - a record which marked a sharp upturn in Young's fortunes following the disasters of On the Beach and Journey Through the Past (there may be more but I got so exasperated with him during that period that I just couldn't take it any more). Zuma was great, and it was with a certain amount of trepidation that American Stars 'n Bars slipped out of its dementedly manic looking sleeve and hit the rubber mat on my Thorens. Well, I'm still absolutely pissed off with his amazing refusal to come to terms with his own talents!



Half the album (side one) was all recorded in April of this year while the flip side came together at various dates between November 1974 (a full year before Zuma) and May 1976. The whole concept is as enigmatic as the man himself.

Side One sees Young in an almost flippant mood - not so much the songs themselves but the recording of them - half inaccurate, have live in feel, muddv at times, and occasionally brilliant. Linda Rondstadt that sexy lady that was always going to be but never quite became West Coast's premier female exponent (and even now over-shadowed by her protegé Andrew Gold) - provides harmonies, the perennial Frank Sampedro offers guitars, Carole Mavedo plavs some tasty bluesy violin lines not quite up to Scarlet Rivera's standard (on Dylan's Desire) while the bass and drum departments are left to Young's old, old mates from Crazy Horse - Billy Talbot and Ralph Molina respectively.

The opening track 'The Old Country Waltz' is exactly that, 'Saddle up the Palomino' is roughly that, 'Hey Babe' is quite tasty but hardly amazing, 'Hold Back The Tears' is really quite good, with some lazy sliding violin lines à la Dylan and nice end of line slide quitar lines from one Ben Keith. 'Bite the Bullit' is harsh, muddy but rocks along

somewhat pleasantly.

Flip the thing over and go straight back to November '74 and a song called 'Star of Bethlehem' with harmonies from that other lady of country rock, Emmylou herself. 'Will to Love' is the best track on the album (in my opinion and who else is there on this page writing about Young?) - a long, flow of consciousness type acoustic number with Young providing all the vocals and guitars, assorted lead keyboards in the background and occasionally percussion, with the constant crackling of a camp-fire disturbing the heavy smoked atmosphere of the listening room. 'Like a Hurricane' sees Neil playing guitar (lead) for the first time for a long time with any conviction, 'Homegrown' is a bluegrass thing. Right — that's the track by track rundown.

Overall impressions are difficult to come by - the two sides are vastly different in approach and reaction, but as I said at the beginning of this review, I'm left with an overall sadness that he can't grip his undeniably colossal talents in one hand and his guitar in the other and come out with a real killer. 'After the Goldrush' is popularly supposed to have been his finest hour, but I reckon you've got to go back even further than that to 1969 and 'Everybody Knows This is Nowhere'.

Still, the man's back with an OK album, one which I'll play from time to time — just wish he would come good sometime . . . can't help feeling I've said that before about the last one . . and the one before . . . and the . . . (Stop it. Ed.)

nop ii. Ed./

TVS



MICHAEL BLOOMFIELD IF YOU LOVE THESE BLUES, PLAY 'EM AS YOU PLEASE SONET SNTF 726

And if you like a side order of corn with your blues, maybe this is the platter for you. Mike goes through thirteen different blues styles, each prefaced by a few words of explanation. E.g. "WDIA was a shuffle, in the key

of B flat, using a Stratocaster and a Twin Reverb amp. It's in the style of B. B. King in his Kent Records period — approximately 1961. . . ." Rather than an instructional album, this is more an elaborate series of blues pastiches. It explains why Mike has never been able to get his own style together: anyone so gifted in the art of imitation is bound to have trouble coming up with an original. No matter. The idea is to introduce young players of limited knowledge to the basics.

The tracks are not set out in chronological sequence, and some of the absolutely seminal bluesmen are omitted from the litany of hallowed names. There's no Robert Johnson or Blind Lemon Jefferson or Elmore James or even Jimmy Reed, Bloomfield instead concentrates on his own favourites: B.B., T. Bone Walker, Guitar Slim and Nick Gravenites are the chosen Chicago stylists, whilst the country blues is represented by imitations of Jimmy Rodgers, Lonnie Johnson (who, incidentally, used to play in the same style on electric), Blind Blake and Eddie Lang.

I suppose the main criticism to be levelled is the lack of information about the individual tracks. We're told sometimes how a certain sound was produced — Thrift Shop Rag on a Gibson acoustic with thumb and fingerpicks, in the key of C. for example. But a sentence or two of further explanation in each case would have been invaluable. Nevertheless, this album remains a very useful introduction to blues playing of just about every kind; sure, it's corny in parts - especially on the final track, which is all but drowned out by Mike's list of 753 people he wants to thank. The thing is more full of tributes than a funeral oration. On the other hand, any record that helps you to play better can't be bad, and Bloomfield is one of the greatest of the white blues musicians. He was also, like Johnny Winter, taught to play by the original men of the genre. In other words, he don't say much about playin', but when he plays you better listen.

P.D.

DAVE MASON LET IT FLOW CBS 81984

Dave Mason has kept his solo career moving along nicely since the demise of Traffic, regularly producing albums which at worst had flaccid, repetitive moments and at best were a fine blend of the melodic and rocky.

The recent double live album, 'Certified Live', included atmospheric renditions of both varieties, and could turn out to be the most complete reference point for his seventies' career.

Let It Flow, in the meanwhile, suggests the tone of the album both in its title and cover artwork of a languid looking Mason gazing out from an aquatic background with a few light blue bubbles drifting across the sleeve. The album flows quietly from one song into the next, nestling peacefully on an elegant bed of strings, and very rarely hurrying things along with more abrasive material.



"You Just Have To Wait Now" is probably the nearest thing to a fleshy beat, but the dulcet harmonies of Stephen Stills and Yvonne Elliman on "Seasons" are more indicative of the mood of the moment. Instrumentally, most of the melody revolves around gentle strumming on the acoustic, and bass and drums make sure not to get in the way.

If Let It Flow is not particularly adventurous, it shows Mason the songster in persuasive enough form to woo anyone partial to melody without any hard edges.

HAWKWIND QUARK STRANGENESS AND CHARM CHARISMA CDS 4008

Every new Hawkwind album is hailed as a major new departure for the band, but to me it still sounds like a forty minute version of Silver Machine. That driving 4/4 rhythm pounds relentlessly away, lulling the listener into a state of hypnosis, until you find yourself suspended in a timeless void where life is an unending pop festival somewhere in the west country, and the world is peopled by androids and clones in a burnedout post nuclear landscape.

As such, the vision is horribly compelling, and the music is set off by Bob Calvert's truly amazing lyrics — all, as we might expect, in the Moorcock/Jerry Cornelius vein: "O



for the wings of any bird/Other than a battery hen" pants the voice in Spirit Of The Age, and in Damnation Alley (presumably named after Roger Zelazny's book) the narrator tells us about "diving through the burning hoop of doom/In an 8-wheeled anti-radiation tomb . . .".

Since we last heard from Hawkwind they have lost (or, in their own words, sacked) Nik Turner, Paul Rudolph and Alan Powell. It hasn't made a great deal of difference on record, though live I suspect things have changed somewhat by now. Calvert's liner notes assure us that the band are "back on course" with the addition of Adrian Shaw on bass and Simon King (no relation) on drums. Perhaps it is just possible to detect a greater integration and sense of purpose this time around, but they have also a strong sense of their own history, as we find in Days Of The Underground, a look back at the time when we thought 'the system was crumbling/Our leaders were fumbling" they "made quite a stir then with our sonic attack".

This album grows on you, rather like this peculiar mutated limb that's growing out of my head.

P.D.



CROSBY STILLS AND NASH

ATLANTIC K 50369

This looks like it's getting to be a silly month — or perhaps I've won the California pools. Three records from that part of the music world to review in one month — and get paid for it . . . still, I digress.

alloum reviews

The three re-united at the end of last year when Stills turned up backstage of a Crosby/Nash performance in L.A. The press release says 'there was much to resolve from the stormy years gone by' which has just got to be an understatement, but I, for one, am mighty pleased there was a lot of resolving done.

One of the main problems in getting any number of talented songwriters together is how much of each do you put on the finished product: how much overlap is there going to be? With CSN and indeed with CSN & Y there was never a problem. All of them respected each other's talents and therefore the albums contained separate sections of each of them. Although there may have been, and may be, musical collaboration in the singing, the playing and the feel, there is no overlap in the writing itself - hence there are always Stills songs, always Nash songs, always Crosby songs and, in the old days, a fair share of Young songs. This new album is the same - Nash songs have piano introductions, Crosby songs are strangely constructed, and Stills songs tend to have electric guitars on them.

I prefer Side One, if you had to pin me down, because it's a more commercial demonstration of their abilities and is slightly less insular. The first three tracks especially are of that ilk, while Dave Crosby again offers some strange songs and the last song, a Nash composition entitled Cathedral, has some pretty 'boring old fart' philosophical (and tired philosophy) lyrics, the melody and the vocals and the changes of tempo are simply exemplary.

There are no surprises on this waited-for-eight-years-record, but I feel that those who know the music of CSN won't be surprised at that; predictability at this level is far more preferable to so-called progression for its own sake

I like it immensely — but I fear it will only appeal to confirmed addicts like myself, and will do nothing to win new friends. I suppose, somewhat cynically, there are enough confirmed addicts to make sure the dollars roll in for the next eight years without the perhaps tedious necessity to attract new sales.

All I can say is if you like CSN and indeed Y, and indeed any of the numerous permutations of them and their friends you'll dig this. In passing I would just add that there ain't anybody around that can sing close three part harmonies like these guys.

KINGFISH LIVE 'N' KICKIN' **UAG 30080**

A band that generated extra interest when Bob Weir of the Dead stepped by to jam with them, and although the previous studio album was disappointing, Live 'N' Kickin', from the Roxy in Hollywood, redeems both the famous and not-so-famous bodies in the band. Weir's helping hand and distinctive chugging rhythm guitar accurately suggests the band's existence as a revamped flower-



power outfit honed down to slav the punters with persistent foottapping R'n' B. Their live set as captured here gives out a homely, good-time atmosphere delivered through a blend of their own material from Kingfish (the studio predecessor) and such classics as I Hear You Knocking and Around and Around, The San Francisco jammers' manual has been well studied by all, and most tracks succumb to quavering lead harmonies, wailing harp and basic lead guitar work over Ace Weir's diligent riffing. In this fashion Around and Around, a classic and simple rock riff if ever there was one, is restyled into a stoned out, half pace ballad reminiscent of the Dead's own earlier Big Boss Man. There's nothing wrong with that of course, and a lukewarm live album for the uncommitted could turn out a minor Mecca for the West Coast cultist vanguard. Bob Weir, in the meantime, has been drawn away from the group back into the Dreadful Great, and Kingfish will have to work hard to ensure that any studio follow-up is not a disappointment.

SHORT CUTS

MAHOGANY RUSH WORLD ANTHEM CRS 81978

Another Canadian heavy metal band called Rush? Yes, that's what this is. Led by one Frank Marino, Mahogany Rush are very much in the style of the Jimi Hendrix Experience. About one-tenth as original, of course, but even that's not bad going. Marino has not only the Hendrix sound and the Hendrix riffs, but also the voice. The lot, in combination, can give a kind of second-hand thrill at hearing such an accurate fake: Frank can actually compose the cool, jazzy sort of material that Hendrix excelled at. It's also pleasing that he has occasionally tried to free himself from the shackles of pure imitation with some fine synthesizer work. Try and lend an ear to this, if you can.

QUARTZ QUARTZ **JET UAG 30081**

This heavy metal band comes from Birmingham, and provides yet further proof how far behind we Brits have dropped in the HM stakes. Produced by Tony lommi, the style and the lyrics are predictably sub-Sabbath: lots of stuff about graveyards, virgins on altars and even Nostradamus. Harmless rubbish, the lot of it. May sell to those whose brains are too seriously damaged by Sabbath, and can now only stand a watered-down dose.

PARLIAMENT LIVE - P. FUNK EARTH TOUR

CASABLANCA CALD 5002

Comes complete with a huge full-colour poster of Dr. Funkenstein, plus an iron-on shirt transfer ("Take Funk to Heaven in 777"). Titles include This Is The Way We Funk With You, Tear The Roof Off The Sucker and Get Of Your Ass And Jam. Occasionally, under the screams and howls of an ecstatic audience, you can make out a fat bouncing bass guitar and the slap of a hi-hat. A great laugh, but probably a bit expensive, being a double album. But guaranteed to break the ice at

ATTENTION!! The Yet all back ATTENTION!! The most amazing mail order offer! Yet all backed-up by our satisfaction guaranteed after sales service!!!

Fender

HP Dep. 228.00 26.00 248.00 28.00 253.00 29.00 Fender Strat R/N Fender Strat M/N
Fender Strat R/N W/T
Fender Strat M/N W/T 283.50 31.00 Precision Bass M/N Precision Bass R/N Jazz Bass M/N 282 00 32.00 263.00 279.00 29.00 31.00 27.00 Jazz Bass R/N Twin Reverbs 255.00 334.00

Traynor

Our Price HP Dep. 126.00 14.00 231.00 25.00 147.00 16.00 276.00 30.00 126.00 14.00 Guitar Mate 40w Reverb Master 80w Studio Mate 60w Mark 3 150w Bass Mate Combo Large stocks of Peavey, Roland, Music Man, Carlsbro, Maine, Orange, Marshall, White, and many more.

Effects by Roland, MXR, Electro-Harmonix,

Morley, Banez etc

Just send the return below with the goods you are interested in filled in for the cheapest quote. Our prices exclude VAT.

ALL INSTRUMENTS DELIVERED TO YOUR DOOR **FRFE**!

	· · · · ·
	Dear Rock City I want the best deal. Send me the necessary
	NAME*Only 10%
	ADDRESS # H.P.
	Deposit!
ļ	GOODSAGE







electro-harmonix

effects units and pedals

DISTRIBUTED IN THE U.K. BY

Eastwood music company

P.O.Box 114A Surbiton Surrey KTv 7SN

01.3304558

SEND TODAY FOR FULL INFORMATION OF ELECTRO-HARMONIX PRODUCTS

AND DETAILS OF YOUR NEAREST STOCKIST

simon kind music

240 TOLWORTH RISE SOUTH TOLWORTH SURREY Tele: 01:330 3709

SAVE £100 ON THE SENSATIONAL

RICKENBACKER 4001 Stereo bass

Our price £371.95



RING OR WRITE TODAY FOR OUR SPECIAL PRICE ON ANY EQUIPMENT THAT INTERESTS YOU

> CMI Telecaster Custom copy. Finished in black polyester with maple neck. £71.95

THE GREAT NEW

B-301

BASS GUITAR

This great new Bass from Guild, at our special





G50112 - 50watts Reverb £195 B50115 - 50 watts Bass £235 G100B212 - 100watts Reverb £255 B100115 - 100watts Bass £310



ORANGE OVERDRIVE

The great valve amp for lead quitarists.

£171.95

SEND 7p STAMP FOR YOUR FULL **COLOUR ORANGE** CATALOGUE.



THE GREAT **CUSTOM SOUND Trucker** 45watts, 1 x 12" speaker. Superb value at only £82.95



EQUIPMENT



CUSTOM SOUND 150watt P.A. Mixer/Amp. 5 Channels with Reverb. Great value at £162.95 Sand today for illustrated leaflet on this superb amplifier.



SHURE MICROPHONES

Unisphere 1... from £54.65 Unisphere B... from £33.45 Unidyne IV... from £57.85 Unidyne III... from £48.85 Unidyne B...from £23.50

SEND 7p STAMP FOR FULL LIST OF SHURE MICS & PRICES

ALL STRINGS SENT BY RETURN-POST FREE



ERNIE BALL Extra Slinky Nickel £2.53 £2.15 Super Slinky Nickel £2.53 £2.15 Regular Slinky Nickel £2.53 £2.15 Skinny Top Nickel £3.05 £2.60 12 String Slinky £4.27 £3.65 Earthwood Bronze Acoustic

£2.45 £2.08



ROTOSOUND Bass Strings

RS66 Medium Scale....

Extra Light, Medium Light, Medium Medium Heavy, and Heavy RS66 Long Scale....

Extra Light, Medium Light, Medium Medium Heavy, and Heavy All above sets £5.60 Our Price £4.75

simon king music

240 TOLWORTH RISE SOUTH TOLWORTH SURREY Tele: 01:330 3709

NEW OUTFITS FROM

OLYMPIC By <u>Premier</u>

EASY H.P. TERMS

OLYMPIC 1031 Four drum outfit with stool and accessories. £219 H.P.Deposit £21.90 and 24 monthly repayments of £11.08

OLYMPIC B1033 Five drum outfit with stool and accessories £269.95 H.P.Deposit £27.00 and 24 monthly repayments of £13.64

New SUPER OLYMPIC 5 drum outfit (Illustrated)
All accessories £348 H.P.Deposit £34.80 and 24 monthly
repayments of £17.57

All prices quoted above do not included cymbals. Send 7p today for full details of the exciting OLYMPIC range

SPAULDING RUSSELL Drum Cases

Tom Toms:- 12" £7 13" £7.35 14" x 14" £10 16"x16" £11.95

Bass Drums: - 20" £15 22" £16.00 24" £17.25

Snare Drum and Accessory Case £11.75 20" Cymbal Case £9.15







SEND 7p STAMP TODAY FOR OUR LATEST FULL LIST OF DRUMS, CYMBALS, CASES & ACCESSORIES ALL GOODS DELIVERED TO YOUR DOOR FREE OF CHARGE ANYWHERE IN GT.BRITAIN.



electro-harmonix

		,		
£ 11.15	9.50	Hogs Foot Bass Booster	£ 11.15	9.50
£ 25.95	22.00	Queen Trigger Wah Pedalac/dc	£ 65.85	55.95
£ 29.95	25.45	Bad Stone Phase Shifter	£ 46.95	39.90
£ 33.99	28.95	Bad Stone Phase Shifter Pedal	£ 68.85	58.55
£ 43.95	37.35	Octave Multiplexer Box	£ 33.45	28.45
£ 18.99	16.25	Octave Multiplexer Pedal	£ 65.85	55.95
£ 29.99	25.49	Hot Foot Universal Pedal	£ 34.95	29.75
£ 29.99	25.49	Hot Foot Universal Pan Pedal	£ 45.90	39.00
£ 43.45	36.95	Golden Throat Mouth Tube	£ 59.85	49,95
£ 74.40	63.25			
	£ 25.95 £ 29.95 £ 33.99 £ 43.95 £ 18.99 £ 29.99 £ 29.99 £ 43.45	£ 25.95 22.00 £ 29.95 25.45 £ 33.99 28.95 £ 43.95 37.35 £ 18.99 16.25 £ 29.99 25.49 £ 29.99 25.49 £ 43.45 36.95	£ 25.95 22.00 Queen Trigger Wah Pedal ac/dc £ 29.95 25.45 Bad Stone Phase Shifter £ 33.99 28.95 Bad Stone Phase Shifter Pedal £ 43.95 37.35 Octave Multiplexer Box £ 18.99 16.25 Octave Multiplexer Pedal £ 29.99 25.49 Hot Foot Universal Pedal £ 29.99 25.49 Hot Foot Universal Pan Pedal £ 43.45 36.95 Golden Throat Mouth Tube	£ 25.95 22.00 QueenTriggerWah Pedalac/dc f 65.85 £ 29.95 25.45 Bad Stone Phase Shifter f 46.95 £ 33.99 28.95 Bad Stone Phase Shifter Pedal f 68.85 £ 43.95 37.35 Octave Multiplexer Box f 33.45 £ 18.99 16.25 Octave Multiplexer Pedal f 65.85 £ 29.99 25.49 Hot Foot Universal Pedal f 34.95 £ 29.99 25.49 Hot Foot Universal Pan Pedal f 45.90 £ 43.45 36.95 Golden Throat Mouth Tube f 59.85

B.M.I.T.F. SELL HOTEL RUSSELL

FROM O.M.E.C.

The most advanced guitar amp in the world



OMEC DIGITAL PROGRAMMABLE AMPLIFIER

FROM O.M.I.

The pinnacle of valve amp performance



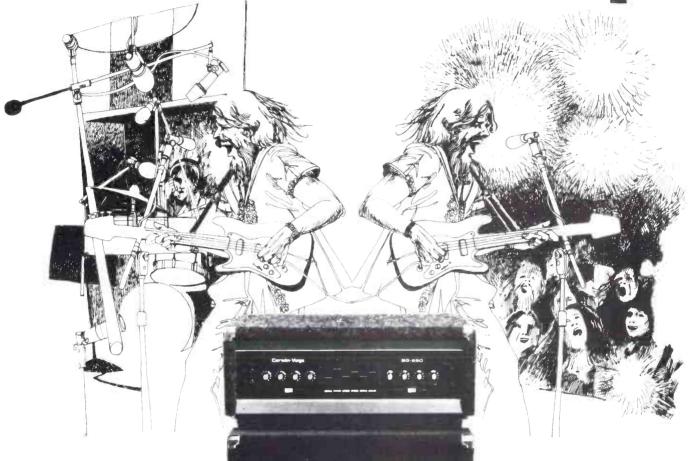
ORANGE 120W OVERDRIVE

Orange now produce well over 60 different products, at least half being specifically for stage amplification. For your Orange catalogue contact:

simon king music

240 Tolworth Rise South Tolworth, Surrey Tel: 01-330 3709 Orange Musical Industries 17 Uplands Road Bexleyheath, Kent Tel: 01-304 6717

The First Word on the Last Bass Amp.



It's only logical that we're offering a new bass guitar amp system that will blow your socks off. We're Cerwin-Vega, the same company that created the monstrous sound impact of the Academy Award-winning "Earthquake" speaker systems.

You've been listening to our bass systems for years. Our name has been behind a lot of top artists for a long time. With our new bass amp, we've decided to put it out front where people tell us it

Now, whether the gig is in the studio laying down really clean, basic tracks or inconcert, pumping away at your audience, we've got a new bass guitar amp system that is going to shake you up a little. It's called the BG250; The Last Bass Ampand, it's expandable.

- 250 watts RMS to the companion L118
- · A six-band graphic equalizer (in addition to the normal 3 tone controls)

- · Electronic crossover for bi-amp expansion
- · 3, pre-selectable sound shaping curves
- · A noise-gate (kiss-off hum, string and fret noise)
- · L.E.D. Power level indicators
- · High & Low level inputs

Coupled to the BG250 is our L118 Driver System. It's a monster 18" heavy-duty driver that's capable of super power handling: The enclosure is a compact road-wise vented type.

With the addition of two B36 bass bins and a 1800I amp, the large space system punches out 1000 watts RMS: Bi-amplified!

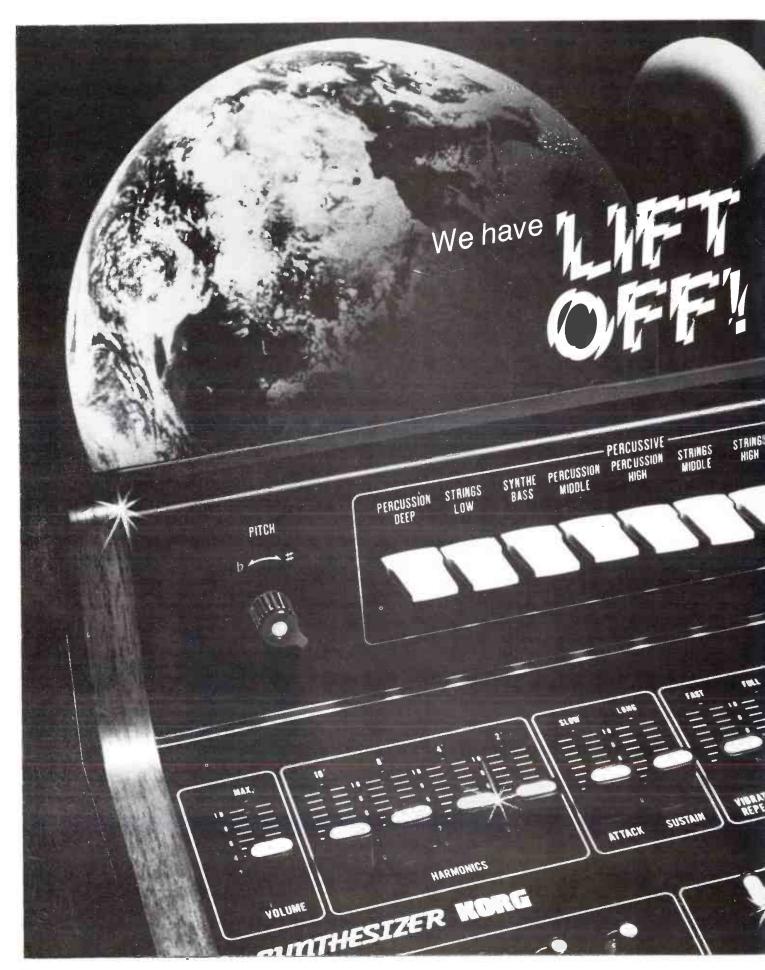
We're the company with the first bass system that makes sense to today's growing musician. The BG250/L118 and it's expandable, Big Brother system is our idea of the Last Word on Bass Amps. You just heard the first.

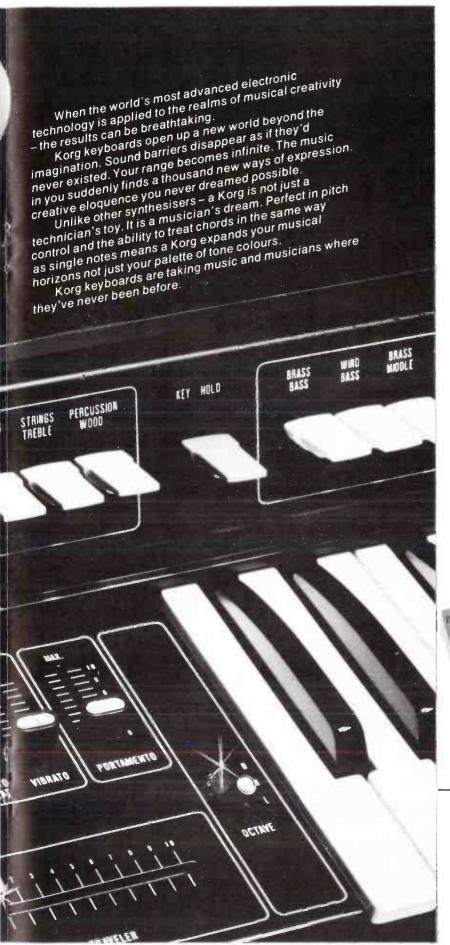


Look for us at NAMM-Booth 3116

Cerwin-Vega! Loud is Beautiful...if it's clean

Cerwin-Vegal 12250 Montague Street, Arleta, California 91331, 213/896-0777 In Canada: Cerwin-Vega Ltd., 19 Malley Road, Scarborough, Ontario, 416/752-7530





NEW HORIZONS FROM

MINI KORG 700S SYNTHESIZER

Any instrumental sound, truly new tone colours, countless effects and original sounds can all be produced with unsurpassed note stability. Because the traveller can freely control harmonics upon properly setting the two knobs, sound from every audible music range, the human voice, and even "unreal" sounds

can be produced by one touch of your finger to make this a unique synthesizer.



KORG PRESET SYNTHESIZER

The Preset has the advantage of being able to produce faithful reproductions of conventional instrument sounds from Brass to Strings—whilst being able to produce the full range of tone colours and effects available to an advanced synthesizer. Because you can transpose any note up or down an octave.



the range of the keyboard for any one tone colour is extended a full five octaves.

KORG POLYPHONIC 2000 ORCHESTRA A Whole New World of Orchestral Sound

The uncompromising quality of sound makes even the most demanding of musicians take notice of its completely polyphonic orchestrations. It provides two CHORUS, two PIPE ORGAN: two BRASS, and two STRING presets. These sounds can be varied even further

by bass and treble controls Attack and sustain are controllable as well and the master phrasing control adds to the dynamic nature of this unique instrument



KORG V-C-F EFFECTOR

The VCF effector combines with the VCF (Voltage Controlled Filter) of your Korg synthesizer to form an independent filter. Into this unique little unit you can blus guitar, electric piano, organ, etc. and give them a superb range of tone colours and synthesizer—like effects.

KORG WT-10A Precise Tuning for Unbelievable Performances

With one glance, you can tell if your preset pitch is in harmony with that of the other instruments and if not, by how much.

While checking on pitch discrepancy, not only with your ears but with your eyes as well, you can get in tune with other instruments or tune your own. Anyone can obtain perfect scale pitch quickly and easily. Can be used anywhere, indoors or out



KORG Rose-Morris HOHNER

These are just a few of our STAR keyboards. Post the coupon for full details of the whole GALAXY of fabulous KORG KEYBOARDS Dept 14, 43 South Street, London W1.

Name	
Address	

B.1.8.77

Exhibited at

Russell Hotel and Connaught Rooms

150

'IMPERATIVE' two manual portable

The Imperative is a two manual portable with special effects and graphic volume controls. The upper manual has 49 keys from C to C. Seven six-position drawbars are provided for Flute, three for percussion, one for percussion decay; an on/off switch is provided for flute sustain on four drawbars, and seven push-buttons with lights modulate the flutes separately or together Two drawbars control modulation amount and speed. The lower manual has 41 keys from C to C, with four six-position draw-bars for flute sound. The String Synthesizer action is provided with a sustain control and three tabs as follows: Cellos, Violins, Upper to Lower Strings Coupler. Another three tabs control Piano, Harpsichord and Upper to Lower Special Effects coupler, a slide control being provided for Piano and Harpsichord Decay. Six slide volume controls allow graphic level setting of the various organ sections. A Stereo effect is achieved via twelve coupled push-buttons, which allow placement of any or all of the sections to the left or right channels. In addition to all these fearues, the following facilities are also provided: Two photo-cell expression pedals, a pitch control and a pedal



'GUYATONE' GA-1050D Power output: Peak 100w

RMS 50w

Input: 4

Reverb unit: HAMMOND (USA) Reverb unit
Channel 1: Volume, Tone (Treble, Middle, Bass)
Channel 2: Volume, Tone (Treble, Middle, Bass)
Reverb, Tremolo (Intensity, Speed)
Fittings: Master volume

Voltage selector switch

Extra speaker jack, Foot switch and Caster Size: 20 ½"H, 26 ½"W, 11"D

Weight: 26kg



'KNOCK OUT' Key orchestra stereoThe string effects from the K.O. allow you to capture the sounds of the orchestral string section. Two photocell stereo expression pedals allow you to bring in sounds from all directions

Use the sustain control for the sound of a hundred violins. then bring in the cellos and then the piano, it's incredible. You can couple the K.O. with other organs too and get a world of unrivalled sounds.

Keyboard: 49 keys f to f-polyphonic, 4 preset voices, cello 16', violin 8', piano 16', harpsichord 16', each with individual slide volume controls. Sustain control for cello and violin. Decay control for piano and harpsichord.

General: 2 outputs for stereo (left and right). Output for mono amplifier. Pitch Control. Two outputs for photoelectric expression pedals. On/off switch with pilot light. Music rest. Optional: Metal stand and vinyl bag.

idi. Mictal Stalla al	ia viityi bag.	
Dimensions:	Inches	Cms
Length	34	86
Width	12 1/2	.29
Depth	6 1/2	15
Weight: 14 kg.		



WOODS (Pianos & Organs) Ltd.

15/17 Manchester Road, Bolton. Telephone: 0204 27171/2

INSTRUMENTAL

LOWREY INTRODUCE **NEW KEYBOARD TRIO**

Following the 1977 Lowrey dealer conference held in May, Norlin have introduced three new organs to the British keyboard market. Perhaps the most interesting of these is the Carnival, which has been specially designed for European buyers. Although costing under £1,000, the specifications of this model include three flute footages and solo reed/string voices on the upper keyboard, plus sustain. The organ is equipped with the Magic Genie, which provides the player with "chords", one-finger memory, Genie piano, guitar and automatic bass, plus 17

drum rhythms. The Carnival became available last month. and with its two 44-note keyboards and 13 pedals should quickly become a favourite.

The other two models are the Contempo 80, similar to the Symphonic Citation Spinet, and the Celebration - which Lowrey consider to be the finest organ they have ever produced. It features an "orchestral symphonizer" - a facility which creates a wide variety of orchestral sounds, and is powered by Quadraphonic amplification through four separate speaker systems, including a Leslie system.



1776-1976 **OVERTURE**

Rose-Morris have recently obtained four rare Ovation guitars which will almost cerbecome collector's tainly pieces. They point out that any purchaser will be able simultaneously to celebrate this year's Jubilee and last year's American Bi-Centennial, since it was for the latter that the guitars were produced. Manufactured in a limited edition of 1,776, the Ovation Patriot costs £535. Readers may recall Beat's enthusiastic review of the Patriot exactly a year ago.



SENTRY DUTY

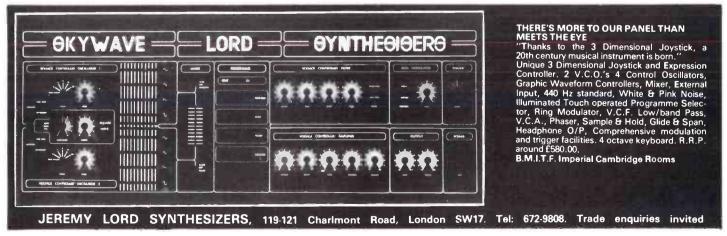
The news from Gulton, distributors of Electro-Voice in England, is that they have appointed REW of Charing Cross Road as their franchised dealer for the West End. The entire range of speakers and microphones will now therefore now have a well-known retail source at the centre of London. The appointment is part of a drive on the part of Electro-Voice to establish a network of dealers all over the U.K.

Simultaneously, E-V have announced a new product - the Sentry V all purpose monitor. Just 20in. wide × 28 1/2 in. high × 1134 in. deep, the Sentry V has a frequency range of 45-18.000Hz, delivering 111dB with 300 watt peaks with wide dispersion (126°) aided by a rotating

DEC CHAIR

The sales and marketing staff at Hornby Skewes have been augmented by a man whose name will already be familiar to the trade: Declan McLoughlin has left Elka-Orla. where his knowledge of Italian musical products has stood him in good for his new position.

Before joining Elka Orla he worked in Ítaly for the Eko organ company and Hornby Skewes are of course the British distributors of Eko, as well as for Logan and Crumar keyboards. With his M.A. in Italian and French. Dec will doubtless be of invaluable assistance in Hornby Skewes' current expansion programme.





Who's got Shure? You bet!

We've all come to expect innovative perfection from The Who. Ever since their first record blasted its way into Britain's Top Ten in 1965, The Who have been pioneering rock style—from Pop Art clothes to the rock opera "Tommy". They've even made a new art out of playing Shure microphones.

Why Shure mics? They're the rugged ones with the natural sound. And that's important for a group that draws it legendry stage aura from

a unique combination of lyric sensitivity and hard-driving instrumentation.

Insist on a Shure microphone.

Shure Electronics Limited, Dept. I-H, Eccleston Road, Maidstone ME15 6AU Telephone: Maidstone (0622) 59881

TECHNICORNER

Model 565D Unisphere I and Model 548 Unidyne IV are just two of the Shure microphones used by The Who. Both have a uniform cardioid pickup pattern, dual impedance, and minimize feedback and "boom."

The 565D features a 50 to 15,000 Hz frequency response. The 548 is designed for extra durability, and features a wide-range 40 to 15,000 Hz frequency response.



MICROPHONE SURVEY

A brief consumer's guide to professional and domestic microphones

AKG

It's always nice when a company produces a range of microphones which not only suit the most demanding of professional requirements, but also refrain from lightening the pockets of the average band too much, AKG fit that bill, however. They also recommend particular applications for particular models. The D2000E, for example, is a cardioid model recommended for singers, and features a 3-position switch of fering "bass", "medium" and "off"; the other mic for singers is the D1200E, this time with a choice of "bass", "medium" and "sharp" positions. The D707E is another vocal mic, but this time a "no frills" version. For miking up instruments AKG suggest their D190E, D2000 and D202 for guitar and bass, and the latter for keyboards as well, since it has a particularly wide frequency response (20-18,000Hz).

For wind instruments, we have the C501 and C505 electret condensers, the D707, D1200 and D190. Models for percussion miking include the D12, D140 and D202.

Amongst the very excellent Beyer microphones that have found favour both in and out of the studio in recent years is the M500. More commonly used as a live mic, this model has special protection against wind, popping and hissing, and boasts a fine front-to-back ratio. In a similar vein, the M67, M69 and M88 are also to be recommended for their high sensitivity, though the most versatile is probably the M201: this has a hypercardioid pick-up pattern and a frequency response

18,000Hz), and it can be used for recording or for miking up bands on

Possibly the most successful have proved to be the M160 and M260, however. are They dynamic unidirectional ribbon microphones and have been in production for a good many years. No need to change when the demand remains as strong as it's ever been, and the M260 in particular has found favour with the rock fraternity, due to its resistance to feedback. The M160 has a somewhat lower frequency range, and is thus suitable for bassier instrument miking.

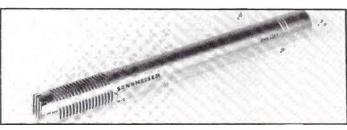
CALREC

All-British capacitor mic's are the proud boast of this West Yorkshire company, and as we might expect their models can be used for a variety of purposes. The 600 series consists of four models, three directional and one omni, and all of them at popular prices. The 1000 series moves up into the "studio and broadcast" section, with three microphones, whilst the 2000 series features removeable, terchangeable capsules. Finally, the 2100 series units all have low current phantom powering from any voltage between 7.5 and 50V, and no adjustments need be made for the various voltages. Another advantage of the entire Calrec range is the 2-year guarantee they provide with every one purchased.

ELECTRO-VOICE

Distributed by a company called Gulton, the American made E-V microphones are (to use a favourite business euphemism) "up-market", but nevertheless well favoured for their high performance in the studio and on stage. Electro-Voice divide their products into four ranges: special purpose, good, excellent, and critical. Modestly, they place the majority of their models in the "good" category, but here are to be found mic's for every application. Of special interest is the 644, a stick microphone of particularly directional characteristics: E-V name the response pattern "cardiline" i.e. super-supercardioid. There are also super cardioid, cardioid and om-nidirectional models. Moving up into

▼ Sennheiser MKH435T.



the "excellent" bracket we find five studio quality models, whilst the "critical" range boasts another cardiline model, a couple of cardioids, a lavalier and an omnidirectional; several microphones have slitted bodies to facilitate an equal response regardless of angle and distance.

KAY No Beat survey would be complete without the presence of the Japanese in some form, and in this case our oriental friends march on to the scene armed with the attractively priced Kav range. Distributed here by WMI in Wales, there are four models to be taken into consideration those whose bank managers are less than sympathetic to tales of poverty. The KTM 2 and KTM 4 are the two cheaper models. The first is a unidirectional dual impedance mic with built-in wind and pop screen; the second has a vented head to give smoother response.

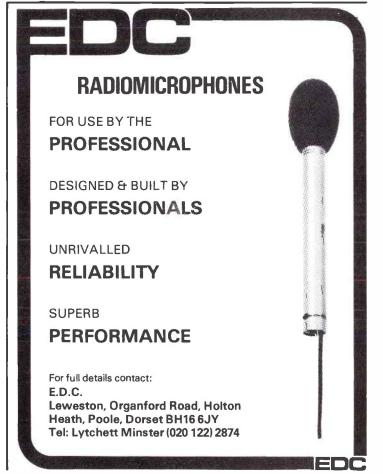
The KCM 33 is a cardioid electret recommended condenser, general use; the KCM 44 has a wider frequency response and a longer battery life.

F.W.O. Bauch are well-known in the industry as purveyors of studio gear, and this is nowhere more apparent than in their Neumann microphones, made in Germany. Neumann really do represent the top end of the market, and few studios are without them. Perhaps the most well-known is the U87 solid state condenser model, which has three switches for selecting sensitivity, frequency response and directional characteristics, as well as a bass roll-off switch. This microphone is most commonly used for close-miking in the studio at high sound pressure levels. The U47 is also something of an industry standard. It is protected against wind and pop, and mechanical shock. There is a low frequency roll-off at 50Hz.

A more recently designed mic in the Neumann range goes by the name of the KMS 85, designed with rock music in mind. As well as the protective features of the U47 it has a dual-wall housing and an elastic suspended capsule. The KM 86 has a switch for selecting cardioid, figure-8 or omni directional character, and is especially noted for its ability to pick-up low frequencies at a distance. In fact, the axis of maximum sensitivity is at right angles to the body.

The KM 83, 84 and 85 are identical save for the interchangeable screw-in capsules, which are cardioid, omni and cardioid with bass roll-off. Neumann also produce a range of accessories for their products.

There are four Peavey mics: the PML, PMH, PBL and PBH. The last two have a dynamic element and are robust enough to withstand the onslaughts of heat, humidity and chemicals. They have a removeable ball filter and in fact the only difference between the two is that the PBL's cable ends in a low impendance cannon connector, whilst



the PBL has an ordinary high im-

pedance phone plug.
The PML and PMH are also dynamic cardioid types, but are a little cheaper. Like the other two, they are well insulated against shock, and come provided with on/off swit-

RESLO

Reslo microphones are distributed here by J. T. Coppock of Leeds. The Superstar 80 is a cardioid dynamic mic with good front-to-back ratio and bass response, plus wind and pop filters; the Silverstar 91 is a cardioid electret condenser model for general purpose work and a good upper frequency response. The real star of the range, however, is the Cabaret radio microphone. This has a working range of 1,000 feet and comes complete with the receiver in a foam lined "Executive" carrying case; needless to say, the nature of this mic obviates the need for a cable — merely a 17" free-hanging wire. Particularly recommended for those who like to move around on stage.

SENNHEISER

A firm called Hayden Laboratories are the distributors of the highly respected German Sennheiser microphones. The two best suited for stage work are probably the MD413 and the MD416; the latter is well armed against the excesses of performing musicians, having a double housing, with the inner case spring mounted against the outer. The 413 is useful as a "close-talking" model, since it is particularly resistant to feedback. Studio mic's include the MD421 and MD441. The 441 has a facility for setting ten different frequency responses by means of a brilliance switch and a five-position bass control. It has a supercardioid response pattern and a double housing. The 421 is a very popular all-purpose studio model.

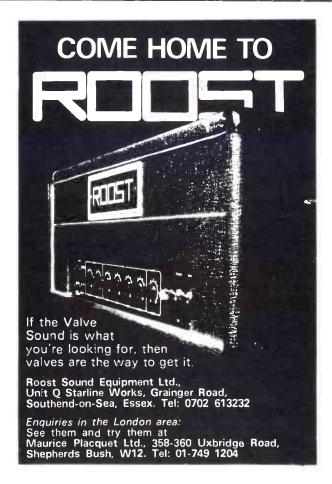
There is also a series of electret condenser types, from the MKE801 shotgun mic, to the omnidirectional MKE201 for home recording by enthusiastic amateurs. In short, the Sennheiser range includes something for everyone.

SHURE

One of the best-known names in the business, Shure mic's have probably been handled by just about every singer at one time or another. The Unidynes and Unispheres make up the popular end of the range, whilst more demanding requirements are served by the SM (studio the SM (studio microphone) series, and by the PE52 close-talking mic.

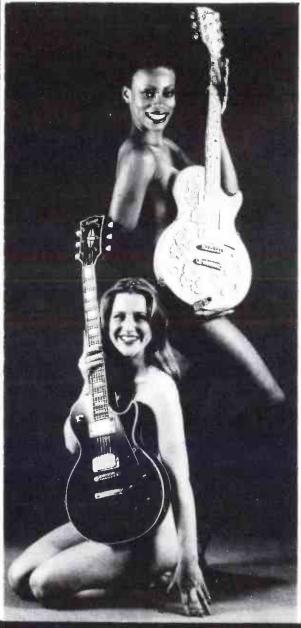
Most of the interest at the moment, however, is over the Analyser M615AS Equalization System, and the SR107 Audio Equalizer. These are intended to discover the trouble spots in room acoustics, and equalize the sound system accordingly.

Last month's Instrumental News announced the addition to Shure's range of the SM59, a general purpose dynamic mic with a 50 to 15,000 Hz frequency response and an anti-feedback cardioid response



KASUGA

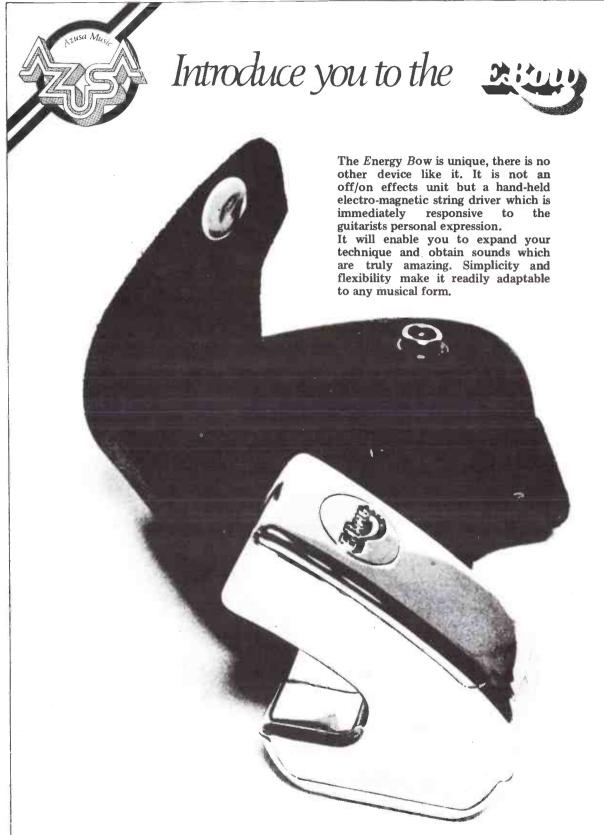
Ecstasy at your fingertips



Kasuga guitars are available through all good retail musical instrument Rasuga guitars are available through all good retail musical instrument shops. The range consists of nineteen popular models. Illustrated is the black single cut-a-way model LG380B at £165 including de-luxe carrying case, together with the blande model LG2000V at £299 also including de-luxe carrying case. Please ask for further details through your local dealer or write, with stamped addressed envelope, to:

> JOHN HORNBY SKEWES & CO. LTD. SALEM HOUSE, GARFORTH, LEEDS LS25 1PX

hornby skewes uk trade distributors hornby skewes



If you would like to *hear* what the Ebow can do please send for a demonstration tape enclosing 60p to cover postage and packing to Azusa Music.

Sole Distributors — Azusa Music, 97 King St., Huddersfield, West Yorkshire, Tel: (0484) 26657

Dealer Enquiries for the U.K. and Europe invited.

PEGRUM'S **INDOOR** PLANT

A look at a genuine thriving cottage industry

ecord companies usually have their studios in central London and locate their head offices close by with fashionable W1 addresses and fancy name-plates on smokedglass doors, zealously guarded by the private man in blue. Plant Life Records, however, record in an upstairs room of a beautiful 17th century thatched cottage in the wilds of Northamptonshire, and send out the letters from the oak-beamed lounge. Nigel Pegrum, drummer with the recently re-styled Steeleye Span, finds nothing strange about the set-up.

"I've always been interested in recording, and this operation started out purely for my own use. It then developed into providing facilities for other folk and eventually musicians. evolved into a record company producing material exclusively for relatively unknown but accomplished folk artists.

Nigel's set-up is a million miles from the technological dream factories of 24 track recording and 40 channel mixing, but it's working proof that a small and relatively inexpensive studio can produce high quality material in unlikely surroundings with unlikely equipment.

'Folk artists hardly need to use the more complex set-ups in the big studios, are even less likely to be able to afford them and tend, in general, to freak at the prospect of being required to use them." Nigel continued. "When they come up here to record they're relaxed, not frightened or intimidated by racks of sophisticated equipment, and I believe I'm able to give a better understanding and

Nigel's road to his present equipment began with the purchase of an Akai 4000DS which remains one of the cheapest and best ways of obtaining soundon-sound facilities. Sound-onsound is an elementary method of multi-tracking on a single machine. The first track is recorded, and then copied onto the second track with the addition of the second source. The two are then copied back again and third added. source theoretically ad infinitum. Major drawbacks to this system are the impossibility to remix, and the progressive loss of quality, as well as the end result necessarily being monophonic.

machine serviced and clean, but it wasn't long before I invested in a Revox." The Revox was substantially modified by Taylor Hutchinson to give high-speed operation and while the quality improved, the basic problem remained. A four-track was the next purchase. "It was at this time that I first saw the potential of a record label specialising exclusively in acoustic material. I invested in the TEAC 4 track machine and mated it with the Teac Model 2 Mixer.'



For a detailed examination of this marriage you're advised to check out the home recording feature in this month's issue which examines in depth the possibilities offered by these two pieces of equipment. "About six months after I'd acquired this machinery Plant Life Records were born.

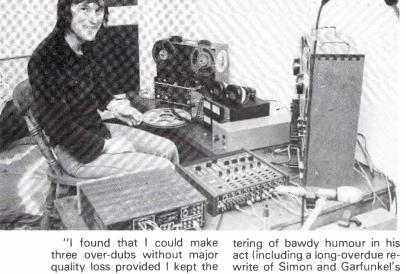
The first exercise that Plant Life became involved in was, surprisingly, a live album for Irish folk singer Noel Murphy who has more than a fair smatprissy 'The Boxer').

"I'd heard Noel several times and realised that there was no way that he could be recorded in a studio and retain that essential element of all humour audience feedback. I made up my mind to try recording him live, which, in restrospect, was a bit of a loony concept as I'm only a self-taught engineer and had little knowledge of how to set up that sort of an arrangement." The result — Noel Murphy Performs — is excellent, a rare disc which captures accurately the feel of the clubs in which it was recorded, Noel's own inimitable style, and fair dollops of audience reaction. Admittedly the Noel Murphy tapes never found their way back to Northamptonshire but rather sped up the M40 to Stonefield, Oxfordshire where they were mixed on Acorn Studios' 16 track equipment.



Back at the cottage I had another look round Microphones are Calrec and some new Beyers. "I was thinking in terms of using Shure, but Beyer turned out to be so helpful that I eventually went for two M88's for vocal mics, an M69 which is basically a lower spec M88, two M201's which are excellent for percussion and drums giving a compressed response, and a Sound Star which I use for recording bass guitar if it's not being direct injected.

The Teac Model 2 has also been superceded by an 8 into 4 MM mixer with which Nigel is particularly pleased. "They're a fantastic company. I was originally quoted five weeks





Nigel displays the gear; the Teac has now been superceded by the MM.

delivery, but the thing turned up the next morning — I could hardly believe it!" The Teac has been retained, however, as a submixer going into two channels on the MM leaving six free which Nigel finds ample. The Teac 3340S is used for mastering, and the four channels are then mixed to stereo onto the Revox. Monitoring is via a pair of Cerwin Vega 24's, or alternatively through a pair of Tannoys housed in Lockwood cabinets both driven by a Marantz amp, and headphones are all Bever.

Venture

Perhaps one question which should have been asked — but as yet has not — is why should the drummer of Britain's most successful folk band wish to invest his money in such a venture? After all, didn't Steeleye give some £8,000 away at a pre-Christmas concert at the Hammersmith Odeon? "I take your point," Nigel replied. "Steeleye are still working hard for six months of the year on the road, and some time in the studio as well. But although we're well known and our gigs sell out wherever we play we're still

aware that we're essentially a working band making our money from gigging. So we don't know what the future will bring, any more than anyone else does, so really the record company is an investment for the future. I know it may sound a little silly, the idea of a rock musician having a 'future' in the accepted sense of the word, but Steeleye can't last for ever, any more than any working band

can, so Plant Life, if you like, is my 'pension'."

Product from Plant Life, in addition to the Noel Murphy album, also includes a record by a Scots folk band, the Tanner Hill Weavers, recorded at Acorn Studios. It is obvious that Plant Life is no joke, providing an opportunity for artists in whom the large record magnates would have little commercial interest, to produce material which even-

▲ Equipment ready to go on the road with Noel Murphy.

tually will reach a much wider audience than the folk club circuit allows. The studio is an excellent example of how to spend limited funds wisely on good quality equipment providing facilities for both its owner and other artists which would be financially impossible in larger, established organisations.



Featured here is just a selection of the 6 string electric, bass and semi-acoustic guitars available from the CMI Range. For full details and brochure send a 10p stamp.

SOUND EXPERIENCE from



CLEARTONE MUSICAE INSTRUMENTS LTD.

27, Legge Lane, Birmingham

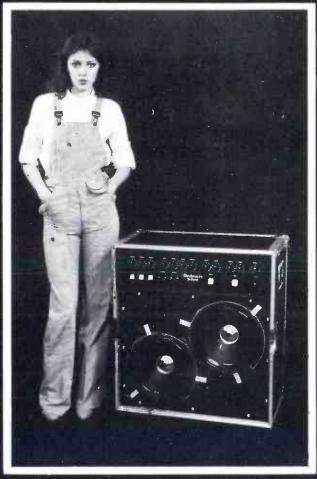
B1 3LD Tel: 021-236 6100





D'you wanna play clean?





The new range of Redmere amplification has been developed by PA:CE Ltd, in close association with some of the most respected names in the business, we think you're going to be more than just interested.

Redmere amplifiers give you everything you want from the cleanest sounds of jazz, to the dirtiest sounds of rock.

Each amplifier is individually built to the highest professional standards incorporating: high reliability, sophisticated overload and protection circuits, as well as a selection of sounds and effects including fuzz, phase and reverb, operated by unique touch sensitive switches, each with its own LED indicator, giving instant "click free" operation.

Redmere represents a totally new concept in design and technology, and is fast becoming a market leader in instrument amplification.

Redmere

Kneesworth Street, Royston, Herts., England. Telephone: (0763) 45217. For further details contact your local dealer or write to us.

Name Address

APRS '77 REVIEW

nother APRS has come and gone leaving, like most industry exhibitions, the casual onlooker with vague doubts as to what it was all about and whether it was all worth while anyway. It is, after all, a professional occasion, and whatever the drawbacks of exhibitions per se, it serves its purpose in showing manufacturers what their peers, rivals and imitators are doing, giving their clients a chance to check out the current 'state of the art' whilst contributing to its future development with practical criticism and comparison. The onlooker who is not yet a part of this industry might find the Connaught Rooms a less than ideal place to actually learn about the internal workings and practical functions of the equipment on display, but what he should be able to get is some idea of the chemistry or personalities and differences of opinion that create the 'supply and demand' in the industry.

The review that we present here is not intended to be a comprehensive listing of who showed what — we've just mentioned a few things that struck us as noteworthy or unusual — hopefully this will be of some interest to those people in recording but who couldn't make the show, or even to those who attended but didn't manage to check out all the exhibitors.

Allen & Heath's newest piece of studio hardware is the Syncon console, seen for the first time in this country and definitely their most ambitious desk to date. Behind all the publicity bit about the console being a Synergetic phenomenon (which may nevertheless be a valid attraction getter, considering the desk's amazingly low price), the Syncon mixer is a 28 module frame, 16/24 track Quadraphonic console, utilising input/output combined modules à la MCI. With two parametric equalisers module, single button deskstatus switching and the ability to assign each module as a subgroup master, the Syncon desk puts controls normally only found in machinery costing at least £20,000 in reach of anyone with "about £6,000" to spend. Whether the maintenance or reputation aspect is going to put off small studios, desperate for facilities, is a matter for conjecture. The appeal of a superinexpensive Syncon-Brenell multitrack package, in this country and in Europe, is fairly obvious, and A & H might well be aiming for a repeat of the MCI success story in the 'down market' field.

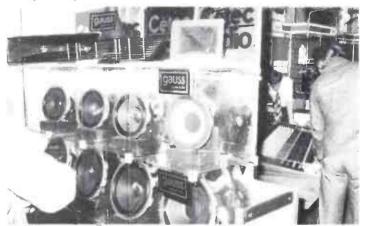
Amek Systems & Controls seem to be adopting a similar attitude, in a slightly more modest fashion, with their 2016-system console. Amek also have some



Part of the MCI display with desk, autolocate and tape machine.



One of the Ampex models.



Gauss loudspeakers — encased for safety!



Macinnes spell it out loud and clear.



The Beyer stand was predictably busy.



Diverse equipment from Roger Squire.



Keith Monks - mainly microphone stands!

relatively cheap competition for other manufacturers in their small mixers and live sound consoles. Although their present customers seem very happy, this small firm might find themselves with an identity crisis in the eyes of the general music trade, if both large and small mixers start to grow popular at the same time.

Audio & Design Recording displayed their very comprehensive range of outboard devices, including the famous 'SCAMP' system, which seems to be steadily growing in

popularity, especially things like their Noise filter/gate package, with smaller studios equipping for the first time as well as more established enterprises. Borrowing 'standing room only' from A & D was the redoubtable boffin Mike Sells, of MJS Electronics. His Noise and Level Test Set is not only an extremely clean and effective piece of design work, but also extremely attractive proposition £470 at dercutting the opposition quite considerably), especially with features on it like the PPM scale



Feldon Audio's excellent Eventide equipment.

WE'LL GIVE YOU A RECORD DEAL



Do you have problems in getting a record deal or finding a good agent? The one thing that both these things require is a good tape of what you sound like.

Here we can put things right. We have experts who can give you advice on how to achieve the best out of your music and to let you record in our very well equipped 8 track studio.

Sounds all too good to be true doesn't it? Well we know from our own experience that in one day's recording we should be able to produce enough of your music on tape for you to feel fairly confident that you've got every chance of signing that record or management deal you've been after. We can't guarantee a hit song, but we can guarantee a good sounding clear song.

Phone or pop in and talk to me, Tony Frossård and let's see if together we can put you on the right road to success.

It'll only cost you:

1 day's recording on 8 track £100

8 track per hour £14

4 track per hour £6

Reductions for substantial bookings. Mobile recording also available.

SAV STUDIOS LTD., 34 Cricklewood Broadway, London NW2 3ET. 01-450 4417

expand, resolving the meter to 0.5 dB per division without affecting the PPM '4' calibration. Maintenance Engineers take note.

Audio Kinetics UK usually scarcely get a mention in the usual yearly APRS write ups, but I reckon that they're well deserving of attention if you're setting up or re-fitting a studio. Even if you can't afford their really excellent Sonaplan acoustic screens, their Sonapanel system, designed by Ken Shearer of Albert Hall and Air Studios fame, should be investigated. Sonapanels effect studio/control control of room/booth reverberation times via a modular system of wall mounting panels. Given known dimensions and structure of a room, you can easily work out how many systems (consisting of 11 different panels) or half systems you require for your studio. A neat, cheap (at £240 per system), quick and hasslefree way of doing the job effectively.

Cadac continue to design their own consoles, and borrow as little as possible from anyone



A visitor looks over one of the Calrec mixers.

Revox — with many more models out of picture.



Dolby, another firm who believe in spelling it out.



I WILL BE

MAKING AN EXHIBITION

OF MYSELF IN THE

COMMITTEE ROOM

AT THE BONNINGTON

HOTEL, 92 SOUTHAMPTON

ROW, LONDON, WGLB 4BH

TEL: 01-242 2828

FROM THE I4th - 18th

AUGUST.

Roost Sound Equipment Ltd., Unit O, Starling Works, Grainger Rd., Southend-on-Sea, Essex, England Tel 0702 613232

else. This year they demonstrated their C.C.A. automated console, with routing performed exclusively from a central matrix arrangement of push buttons. The C.A.R.E. automation system with digital data storage will doubtlessly thrill all Cadac converts with its ingenious and comprehensive facilities, but whether it will take the world by storm with so many other automation systems on the market is another matter. One can't but wish them well, not just because they're British (!), but also because they're so

thoughtful about everything that they do.

Cetec showed a number of new monitor-type cabinets featuring Gauss loudspeakers and horns, plus a very interesting new 10" Gauss that should please the P.A. manufacturers.

Electro-Voice are coming back with 'Power and Grace', (or so their new publicity brochure says), but there was nothing graceful about the way the man from E-V was flinging RE20 microphones to the floor and bashing all 331 quid's worth

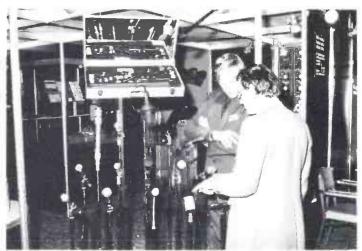
of it against the table, just to demonstrate its robustness. There is no truth in the rumour that those nice red carrier bags they were giving away were really intended for picking up the pieces! In fact its all part of a new sales drive to prove that those very fine Swiss-made transducers are going to be made available in this country in abundance once more, including some new products like the Interface: A and B monitors.

Apart from the usual range of Sennheiser microphones, Hayden Laboratories were demonstrating the Sennheiser Vocoder. This will be of interest to all electronics music buffs, as it can produce sounds as rich and ethereal as the EMS one (admittedly without nearly as much flexibility), whilst costing half the price at around £5.000.

HH Electronics had their new 12 channel stereo PA mixer on show, which, with HH's backup service and a price tag of £365, should be quite popular. An interesting innovation is the optional incorporation of a neat and versatile CCD Echo/Effects module. HH's \$500-D 340 W



An enticing smile on the Electro-Voice stand.



AKG — obviously the end of a long guided tour around the stand.



p/channel (into 4 ohms) power amp looks set for great success, especially with P.A. and studio people depressed by the prices of Amcrons, BGW's and the like. Construction is very tidy and compact, with a simple 'one wire' change over from AC to DC coupled output, options include a very robust flight-case for mounting two of them in, and price is only £396.

ITA had on display some bargains as well, Otari and Itam eight tracks plus associated mixers and so on. There was a rash of Revoxes, the most interesting by far being the 'open plan' front fascia modification to Willi Studer's brainchild, which makes the Revox much more suited for editing and professional use. With three tape speeds and Varispeed, ITA call it the '3.77', but I gather that Sound Associates, of 23 Redan Place W2, will sell you a front fascia conversion kit for £75. Did I pick up the wrong leaflet?

New product from Klarkteknik is their DN36 Analogue Time Processor, a dual channel CCD device offering various reverb, flanging and double tracking effects (or combinations of the same), at the very reasonable price of £660. Much interest showed by young men from Electro-Sound whilst I was on the stand. I hope they buy a gross of them, 'cause it sounds good.

MCI were definitely showing their superiority this year, and their stand looked by far the most interesting to me, though I was scarcely able to fight my way to it past all the studio managers and producers crawling all over the desk. The excitement was caused by the

live demonstration of a JH500 series console working its way through an automated programme, everybody, quite naturally, kept wanting to flash the lights on and off and alter the programme so that they could actually see the plasma display meters (meters?) working. This company have now proved that they are 'the best' (which they've said all along anyway), and it must be rather satisfying for them to watch everybody else trying to copy them now. MCI also had a Loft 440 analogue delay line/flanger



Klark Teknik — the old favourites out in force.



Brennell tape machines on the Allen & Heath stand.

SOUNDOUT®



Available now and being demonstrated at the AMII Exhibition — Russell Hotel, London, Room 162, August 14-18th

Trade enquiries welcome

SOUNDOUT LABORATORIES LIMITED, 91 Ewell Road, Surbiton, Surrey, England Tel: 01-399 3393



Neal cassette machines.



Raindirk obviously had enough to smile about.



Triad brave the flash bulbs.



Newcomer James York — duplicating was their theme.

there, which looks as if it could beat the pants off most digital units in terms of versatility.

Midas said that I could say that they did 'brisk business', (a standard cliché), but they did in fact seem to be culling a considerable amount of interest, much of it from overseas, in their P.R. Modular System mixing consoles. The wealth of different modules available for this system allow the construction of anything from a 6 channel P.A. mixing desk to a quite comprehensive 16 channel recording console. At a function like the APRS it's easy for the pundits to overlook Midas, because they've mainly built their reputation in this country with P.A. mixers. Nevertheless Midas have both the expertise and the facilities to build really top line studio mixers, as they did for Relight Studios in Holland: perhaps someone will have some surprises in store next year or the year after.

Raindirk had only one piece of equipment on their stand, one of the Quantum mixers. These consoles utilise the combined input/output module concept, and as well as having very comprehensive facilities (parametric eg, status switching and so on), they are very robustly and semsibly built, and very competitively priced. Just over £19,000 will buy a 24 in, 24 out board, which is good value indeed, when the competition both above and below this mark are inspected.

If you manage to get your hands on a dated but serviceable tape transport and headblock, *Richardson Electronics* will sell you single channels of all the necessary electronics for just over £200 each (depending on configuration). For an extra £40 per channel the company will instal and line them up, and if necessary do the headblock as well. Useful.

Rupert Neve & Co were showing people how the com-

puterised NECAM mixing system works; as a contrast, they also displayed the first console (console? it was more like a Lino covered shoe box!) that they built, 15 years ago.

Slightly out of the limelight on the Scenic Sounds Equipment stand was the Allison Research 'Amazing memory Plus'. This is a highly compact level and switching automation system, which utilises fascinating optically encoded faders. The moving part is a thin, transparent continuous belt position being indicated by a 32 element linear array of LED's. A basic Memory plus with 16 channels, 7 group masters and 1 grand master will set you back only £7,310, and can be directly interfaced with your existing mixer.

Apart from a new, compact two-way 100 watt enclosure, the main item of interest for me on the Shure Electronics stand was the M615AS equalisation analyser. This really simple and effective unit allows you to visually set up a sound system to within plus or minur 1 dB. The amazing thing about it is that it only costs £336 plus VAT (including an analyser mike), so those who do not wholeheartedly abide by the new fad for Spectrum Analysis in live sound can now provide themselves with a useful device that does not go 'over the top' in terms of theoretical technology.

Soundcraft Electronics had four consoles on display, ranging from the Series 1 portable mixers to the cost effective Series II 8 track recording consoles. The stand was tastefully recording furnished with engineer's swivel chairs and palm fronds, decked out in the firm's 'house colours' by the deep pile 'Blythe Blue' carpet . . It gets my vote as the nicest stand of the lot as I was able to sink, exhausted, to my knees on it!



Soundcraft — comfortable stand and fine mixers.





Jon Hiseman: (Colosseum II)

Miking-up my drum kit"

These are the AKG MICROPHONES I recommend as a result of my experiments in miking-up my drum kit. TWO D224: used overhead for cymbals and overall stereo picture of the kit.

TWO D12: one for each bass drum. The large diaphragm of this mike together with the built-in "bass-chamber" enables it to reproduce the sound of my 24-inch bass drums without distortion.



ONE D1200: with the EQ-switch in ''M'' or ''S'' position for snare drum gives progressive bass roll-off according to drum or hall acoustics.

FOUR D2000: with the EQ-switch in the "M" position for tom toms.

TWO D224: as a stereo picture for crotels and hi-hat.

THREE C451 with CK 1S capsules for my seven gongs.

AKG Equipment Ltd. 182/84 Campden Hill Road London W.8 7AS TF: 22 93 695 AKG Akustische und Kino-Gerate Ges.m.b.H Brunhildengasse 1 1150 Wien TF: (0222) 92 16 47 Akustische u. Kinogeräte GmbH Bodenseestraße 226–230 8000 München 60 TF: (089) 87 00 11



"What I need is a clear, clean sound."

A conversation about music, electronics and the future with one of America's foremost keyboard artists—Chick Corea.

Return to Forever seems to be able to work as a team while each individual still does his own thing—such as solo albums—without hurting the group. What's different about your group that allows you to maintain your cohesiveness?

"I guess what's different is that we really confront one another with our basic problems and always make an effort to communicate any kind of difficulties that occur. An artist who creates his own music would naturally have a problem working in a team with others, 'cause there's the creative viewpoint of others to deal with, too. We all have the recognition of what it takes to work as a team. It's

being able to understand and work with each other's creation. One thing that relieves the stress of that is solo projects, which allow us to originate our own product and then come back and work for the group product. The main solvent there is communication."

As a group, how do you determine the direction your sound takes?

"It's a planning of our direction in terms of how we want to communicate to people, and how we want it to feel. After that is decided, the way we put the music together comes from that."

How do you compose your music?

"The way I usually compose is to conceive of a feeling, and then the kind of sound I want. Like on the solo record I've just done—there were parts where I wanted to use a string quartet or a brass quintet, so I found the musicians I wanted to work with and wrote music I knew would be suited to their abilities. I kind of like to write more toward

the abilities of people I'm working with, rather than writing a piece of music and then finding people with the abilities."

When you're on stage, what kind of amplification equipment do you use to produce the sound you want?

"I've used so many different kinds of amplification. I've been using Kustom equipment, and I really like it." What I need as far as amplification goes is a clear, clean sound which is what I've been getting with Kustom."

Do you use any special equalization or any special setting on it?

"No, there's a graphic equalizer on the mix board I use, but there's no radical curve on it. I run it almost flat. I roll off a little bit of bass, and I even roll off a little bit of the highs sometimes—because I play in the high registers on the synthesizers. But other than that, nothing special in the way of EQ."

What instruments do you use currently?

"I have a stack of them: Fender Rhodes, Hohner Clavinet, a Mini-Moog, the new Micro-Mini-Moog, and a larger Moog Fifteen. I use a little ARP Odyssey and a Yamaha organ. And soon to be delivered is a new polyphonic synthesizer called a PolyMoog."

Do you see your sound being much different in the future than the present sound of Return to Forever? And if so, how?

"I'm always one for expanding and evolving what I do. Musically, I see a lot of things I'd like to do, which I feel will begin to happen slowly. Return to Forever is not into radical change. We like to evolve things step-bystep. So our sound will be an evolving sound. We're looking for new ways to use electric and acoustic instruments in performance—we devote half our concert now to acoustic instruments. Individually, I'd really like to do more composing. I haven't done too much orchestral composing and arranging, which is something that I'd like to do. There's a bit of that on my new

solo album."

What are the current projects for Chick Corea and Return to Forever?

There's a solo album of mine, called 'The Leprechaun', and an album with Return to Forever, titled 'The Romantic Warrior.'"



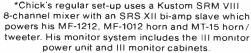
Chick, what do you see in the future for electronic music?

'Electronic instruments are very young. As they're used by people who write for them and create with them, the way they're used and the way they're built will be refined. Then you'll have something which I think you'll be able to call a fine art."

When sound is everything...



Chanute, Kansas 66720



Distributed by: Music Distribution, Herderstraat 18, 2700 St. Niklaas, Holland. 031/76.97.09-76.97.10

BMITF SURVEY

This year's British Musical Instrument Trade Fair is on from 14th-18th August. One of the industry's more important equipment shows is introduced by AMII President John M. Skewes:



Over 2,000 Trade Buyers from all over the world are expected to attend the British Musical Instrument Trade Fair, to be held in London between 14th-18th August.

This annual event is jointly organised by The Association of Musical Instrument Industries, The Electronic Organ Distributors Association and The Piano Manufacturers Association.

Visitors from home and overseas attend to plan their Autumn sales programmes

and music shop dealers will be placing their orders for old and new products that will be available in High Street shops from September onwards.

Musical Merchandise and Amplification Equipment continues to benefit from research and development — particularly in the electronics field — and some of the new equipment that will appear in dealers shops this Autumn will be of considerable interest to professional and amateur musician alike.

As a hobby, music continues to grow in popularity and the industry is determined to provide the best products to meet this increasing demand.

BARNES & MULLINS (Bloomsbury Centre)

Barnes & Mullins may not be an instantly recognisable name, but if we were to say there will be some new Shergold's on the stand would that ring the bell? The Meteor now has 2 pick-ups and there will be a brand new 12 string version of the Masquerador, plus a new version of the double-neck available either as a bass and 6 string, or a bass and 12 string.

Additionally there will be 8 models of Hernals flutes on show, alongside Champion tenor, alto, soprano and baritone saxaphones. And to keep the stand really stocked up to the eyeballs, there will be a full selection from the range of B & M Spanish guitars.

WOODS OF BOLTON

Woods of Bolton handle both the extensive range of portable organs and other keyboards from Welson and the Guyatone range of valve and transistor amps. As many of each will be packed into London for the duration of the show, including the excellent Syntex synthesizer whose 37 note keyboard belies the hidden electronics which produce fifteen pre-set voices varying from trombone to musical saw!

The tidy Vedette electric piano will be there, as will the up-market Grand Festival.concert organ.

Guyatone products include the GA880 transistor combo, 2 channel 200 watt (peak) 100 watt RMS and its valve equivalent the GA1100-D with four inputs and a fair range of

controls for volume, reverb, tremelo (intensity and speed) and a master volume control. Guyatone also produce a range of PA set-ups and echo machines including the EM-88 which has controls for mic volume, instrument volume, mode, speed, echo, repeat and reverb.

BOOSEY AND HAWKES

Boosey and Hawkes' Beverley drums reappear this year in a variety of new sizes, shapes and colours in a bid to attract more of the rock market. Particular features are the availability of different kit combinations, modular tom toms which can boost the kit to any size, and a new 6½" snare drum. Among the new colours — flame red and electric blue, so the drums are bound to attract some attention!

Boosey and Hawkes are of course equally involved in the educational and orchestral fields, and here new products are marching band drums, a Beverley vibraphone, and new brass mouthpieces for their extensive wind and brass catalogue. A full range of acoustic guitars will be on parade, foremost the Martinstyled Vegas (as tested elsewhere in this issue by Tim Hart) and backed up by Takeharu and the cheaper Algelicas. The firm have, in conclusion, instigated a rental programme, although this is aimed more at the educational market.

BRITISH MUSIC STRINGS

BMS stand will undoubtably cause a stir as it will feature the first mass opportunity to see the new Phoenix amplifier. This amp, the product of 21/2 years and £30,000, is on its way to over 70 dealers in mid-August and the company believes they have a real world beater with the product. Ancidentally, we at Beat have had a chance to have a quick look at the amp and accompanying speaker cab and we were pretty impressed - the design alone will keep amp purists and others talking for months! Also on the BMS display area will be the K guitar range which now features three new electric guitars. The famous string range - Sound City, Cathedral, Summit, Londoner (really amazing value) and St. David will also be on view.

BRODR JORGENSEN

The star of the show on the Brodr Jorgensen stand will be the Roland GR500 guitar synthesizer. Room A in the Cambridge Room, Royal Hotel, Woburn Place will be the venue for the unveiling of this frightening beast: it is comprised of

two units, connected by a cable. Unit one is the guitar, unit two the synthesizer. In conjunction they eliminate many of the difficulties presented by previous guitar synths: you can play any manifestation of guitar technique on it, including the "bent string", and is also polyphonic, allowing brass, woodwind, string and ensemble sounds.

Another new development is the RE301 echo machine, a development of the hugely successful RE201 space echo. In addition to all the familiar features of the 201, the 301 incorporates chorus and digital delay. Available to dealers from September onwards, it will cost £499.77 including VAT.

CARLSBRO

The Carlsbro exhibit was not quite an open secret at the time of going to press, but we do know that it will include a number of new items. Amongst the well known amplifiers and speakers will be a couple of new cabinets — a full range flare and a 2 × 12" bass flare. There will be a new Stingray Bass amplifier and a combo version of it, as well as a 12/2 Constellation mixer.

A clutch of brand new pedal effects units will be on show, including two phasers, a flanger, wahfuzz . . . and something called a "suzz", along with a "suzz/phase".

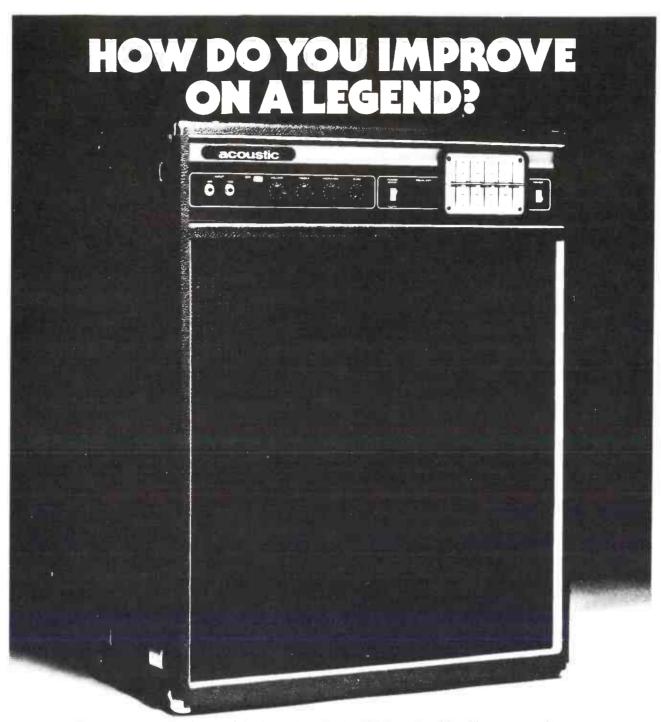
CLEARTONE

Cleartone appear to have sewn up some interesting agency agreements since last year's exhibition and will be exhibiting the highly acclaimed range of North drums, Deagan Mallett Percussion, and a new range of high quality cymbals made in Italy and marketed by Cleartone under the CMI banner.

Also on show will be additions to the CMI ranges of both guitars and amplification and we'll also see the introduction to this country of Ace products from America consisting of a large selection of straps, slings and accessories for guitars, sax and banjo.

The re-introduction of a 100 watt valve amp into the CMI amp range will be of interest as will the addition of a 3 way electric crossover, a new full range cabinet, 2×12 columns with horns, a 10 watt practice amp with overload switch and a three channel sound to light unit.

Looking after callers to the stand will be Keith Tonks, Roger Heafield, Roger Clarke, Steve Cameron and Bob Stevenson — assuming there's room for them and the stash of gear they're intending to display!



Years ago, Acoustic designed the legendary Model 136 Bass Amplifier. It's rare to walk into a nightclub, and not see one. It's not just that it's good, or inexpensive, it has the ability to improve the music being played. Only a few other amplifiers ever made share this ability. Now, how do you make something like that better? It's not easy. One thing you DON'T do is mess around with the speaker or cabinet design. However, if you add a five bank graphic equalizer, and make it switchable...or a power boost switch for when you really need that extra volume...or a 10 dB input pad when you want clean sound regardless of how hard you're pushing...Oh yes there's one other way you improve on a legend. You don't charge one cent more for the new amplifier. You keep the price EXACTLY THE SAME! We call the new Acoustic Bass Amp the Model 126. You'll call it amazing when you hear it. Nothing else even comes close, and that's the way it should be. ACOUSTIC...We deal in legends, not fairytales.



professional sound reinforcement high fidelity components 7949 Woodley Avenue, Van Nuys, Ca 94106

BMITF SURVEY

J. T. COPPOCK

It will be difficult for the casual viewer at the fair to avoid one or other of the Coppock products, with representatives in all three venues; the Connaught Rooms, Bloomsbury and Russell hotels. The main stand in the Russell will be taken up by Antoria electric and acoustic guitars. Several new acoustic models never shown before will be on display, ranging in price between £80 and £120. One of these is a cherry wine version of the popular Gentleman Jim guitar. These will be backed up with Cimar electric, Western and acoustic guitars, Tama Western and classical guitars, a selection of Dobros from America plus a range inexpensive Western classical guitars bearing equally familiar brand names.

The FL303 flanger and GE100 graphic equaliser will front the first showing of the Ibanez effects units, while further products from abroad will include the full range of Shadow pickups from Germany and an enlarged display of La Bella strings from the States. Coppock will be running a special promotional campaign on these last two lines during late '77 and early '78.

Antoria Marconi and Reed Organs, Reslo microphones and Elgan Organs round off one of the most all-embracing displays at the exhibition.

CUSTOM SOUND
Room 134 of the Hotel Russell will be Custom Sound's home for the duration of the fair. The whole 700 Series and Trucker range will be on show, including a new model of the Trucker combo featuring reverb and dual volume controls.

A new addition to the 700 series will be a cabinet with a compact half-moon bin and a special ported 2 with tweeters. There's a possibility that Custom Sound will also be exhibiting the prototypes of a monster stereo slave said to be capable of delivering up to 1 kilowatt! This will employ, it is said, new principles in design to ensure high, reliable output without forced cooling.

Another possibility is a prototype purpose built keyboard amplifier designed for synthesizers, portable etc. On organs, electric pianos, guard in Room 134 will be Barry David Gutteridge Phillips. and Jeffries, all three Richard well primed with facts and figures to answer any questions you may have.

DARBURN

Darburn Amplification of Wimbledon will be exhibiting in Suite B of the Cambridge Rooms in the Royal, and for this year's Fair have come up with two new combo amplifiers to supplement their already well established and successful range. The newcomers are the KGP (Keyboard, Guitar, Piano) 100, and

the KGP 50/80. The 50/80 pushes out a healthy 50 watts normally, and connecting an external 15 ohm speaker up-rates the power to 80 watts. The new amps feature Baxendorf feedback type tone controls and has two channels with the normal vibrato and reverb, while Channel 1 features controls for middle lift and treble boost.

EASTWOOD MUSIC COMPANY

Eastwood are just down the road at the Waldorf Hotel and invite viewers from both the trade and the general public to come and try out the entire range of Electro-Harmonix effects units and pedals. The whole selection of silly-named but excellentsounding units will be there to play with and hear - from the Mistress Flanger as reviewed in this month's Beat, through the Small Stone Phase Shifter, to the Crying Muff Fuzz Wah, the Screaming Bird, Mole Bass Booster and Hot Foot Universal Pedal! Should be a good and interesting opportunity though to compare and listen to these interesting products. Also on show at the Waldorf will be the range of Earth sound equipment — PA speakers and amps and combo amps - which Eastwood have just started importing from New York. Previously unseen in this country they'll be another reason why a visit to the Waldorf is a good idea. Remember, general public people — i.e. most of you out there — are especially welcome.

ELKA ORLA

The Elka Orla stand at the Connaught Rooms will be its usual compulsory stopping point for keyboard enthusiasts. This year's sales push will be concentrated on four new products; the X705, Artist 303 and 606 and the Crescendo. The X705, say Elka, retains the features of their console design while remaining fully portable; the Artists, meanwhile, incorporate what the firm cryptically refer to as "the lot" including piano, strings and synthesizer. Our guest for further details was made redundant by Elka's assurance that "vou just have to see them"

FARFISA

Farfisa UK Ltd. will be exhibiting in the Penthouse Suite of the Connaught Rooms where they will be showing their new models, the Cascade de Luxe. Cascade. Beaumont de Luxe, Belgrave de Luxe, Coronet and Syntaccordion along side their well established range of electronic organs. The Beaumont and Belgrave feature the new 'Sferasound' effect which is an simulated rotating electronic speaker effect with slow and fast speeds which Farfisa claim has especially realistic run-up and rundown periods when switching from fast to slow and back. The effect is adjustable internally for tonal balance and run up and down speed

Manufacturers

Motorola now have eleven variations of the famous Motorola Piezo Tweeter. Are you fully aware of their potential within vour product range?



Contact the Sole UK Agents for further details and specifications.

SOUNDOUT PRODUCTIONS LTD., 71 MAPLE ROAD. SURBITON, SURREY, ENGLAND

Telephone: 01-399 8225/6

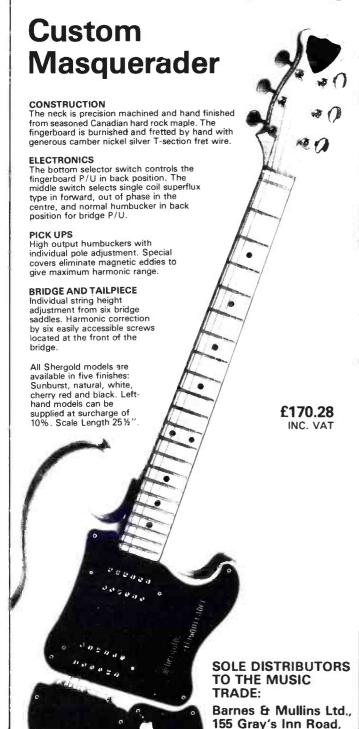
Telex: 858559/DTRG

SEE US AT THE AMII SHOW

ROOM 162

SHERGOLD

GUITARS



London WC1

BMITF SURVEY

so that individual preference can be achieved.

A whole host of Farfisa personnel will be on the stand including MD Dick Wren and Sales Manager Alan Braisby, and a rare appearance from the world famous accordionist Marcosignori who will be demonstrating the new Syntaccordion will be an added attraction.

FLETCHER, COPPOCK & NEWMAN

Priority in the FCN display this year will inevitably go to the Swedish Hagstrom Patch 2000 synthesized guitar, which will have its own special demonstration room in the Russell Hotel (room 154).

The rest of the exhibit will be in the Bloomsbury, however, and there will be a new range of economically priced Satellite guitars from Japan. These are essentially copies, and will supplement the ever-popular Columbus and Kimbara guitars. And while we're on the subject, genuine Spanish guitars from Ruiz Segura will look after the classical interest.

Rich schoolchildren will no doubt be looking at the nickel flute by Miyazawa of Japan — known as the "school" model — at £330. Those to whom cash is no object at all will be more interested in the solid silver hand-made model at £1000. Clarinets from Martin Freres of France, and a full range of Commo-

dore saxaphones from Germany should keep wind enthusiasts engrossed.

GENERAL MUSIC STRINGS

GMS will be in the Russell hotel to show off their many new lines of Picato guitar strings. Amongst these will be the unique Carousel or customatic series, plus bass strings, Westerner and folk strings, which are now added to the range. New instore presentation racks, ideal for use on pegboard, will be available to British dealers, along with the P&N stand for all uses within the music business.

GUILD

Down at the Russell Hotel Guild are bringing over a big gun from the States in the form of Neil Lilien, Vice President of Guild Musical Instruments, USA. He'll be on hand to comment on the range of high quality guitars and accessories of which the main feature this year will be the first in Guild's new generation of solid body guitars and basses. Not just a superficial re-design, but, according to Guild, a complete re-think of the instrument and its function in the hands of the artist player. On hand to help Neil out will be Fergus Macdougall. Colin Snelling, and the towering MD of Guild Guitars UK, Alan Grant.

SID CHAPLIN

P	A	
E	В	
A		Groups — Discos
K	N	is your gear
E	E	getting tatty?
R	T	
	S	

Available from stock:

 $1 \times 15 - 4 \times 12 - 2 \times 12$ etc.

Fit the speaker of your choice to my range of superbly finished high quality cabinets

SAVE POUNDS

Call, write of phone:

S. CHAPLIN, 220b West Road, Westcliff-on-Sea, Essex

Tel: 0702-337163

HAMER

Making their first appearance at a British trade fair of any kind is the guitar American manufacturing company Hamer. Most of you should remember Nigel Jopson's undisguised ravings over Martin Barre's own model, and we hear now that we'll probably be getting to grips with one of their superlative Ultimate models in a couple of months time. Hamer will be in the Morton Hotel and will be showing their range of superb guitars, including the Ultimate which - like all their guitars — is handbuilt.

The body is one piece of select Honduras mahogany accented by a one piece curly maple overlay which is trimmed with creme binding. We could go on and on about them - the sunbursting has just got to be seen to be believed but if you're interested in a rare, unusual, and really damn good axe, you might not have to look any further than Hamer.

HH will be exhibiting in the City Room at the Bloomsbury Centre Hotel, where the long awaited Stereo-12 Mixer will be shown along the revolutionary CCD Echo/Effects Module which is a highly advanced electronic method of producing echo, ADT, flanging and other effects.

The well established and successful V-S Musician amp will be featured alongside the V-S Bass and combo versions of both models. designed Loudspeakers manufactured by HH exclusively for use in their cabinets will be in evidence, as will a brand new 100 watt instrument amp in head and combo form.

HH also promise 'one or two surprises' and some interesting news for franchised HH dealers, so it looks like an interesting place to stop over.

HOHNER

Asking Tony Walker of Hohner if he's showing anything new at the show is letting yourself in for a lateral reply. "We don't show second-hand gear" was this year's

Hohner will be residing in the Bedford Suite of the Russell Hotel again this year, and they've taken another room on the next floor so it sounds as if there'll be plenty to see.

Although new products are thin on the ground, there's a new recorder aimed at the school market, and a new accordion - an instrument which is gaining in popularity in the rock field, with bands including Jethro Tull, Eric Clapton and Ronnie Lane's Slim Chance amongst those including an accordion in their stage line-up. A full display of Hohner keyboards - electric pianos and string machines included will be in evidence with a fair selection of Korg Synthesizers in attendance, in-

The new Pearl Egyptian finish kit from Norlin.

cluding the brand new Micro Preset which will retail at less than £300! Moridairia quitars, banjos and mandolins will also be on display.

HORNBY SKEWES

Two separate venues will be playing host to the Hornby Skewes exhibit this year: in the Connaught Rooms they will be showing off their organs, whilst the Russell Hotel will feature just about everything else. Several new lines of guitars will be there, all under the name of Hondo II: there are folk guitars from £35, Dreadnoughts from £39, classics from £22 and electrics from £43. Amplifiers from the JHS range of sound equipment go from 3 watts to 50 watts, prices beginning at £29.50, and a new bunch of effects, including a phaser at £33 and a new tape echo using 8 track tape at £88.

As usual the stand will also be showing violins, woodwind, recorders, etc., and this year there will be a separate little shop devoted entirely to accessories.

In the Connaught Rooms will be the full range of Eko organs, including the Tivoli 18A, 49R and a brand new chord organ with special programming facility. In addition we will be feasting our eyes upon the Tivoli Elite, the Eko Altair and the revamped range of Eko Tigers. The Crumar section will have the new Roadrunner electric piano and the Rapide, whilst the Logan String Melody II and Logan T242RA complete the line-up.

JAMES HOW

There seems to have been a lot of time spent on development work at James How in recent months, and can be some of the results

previewed at their exhibit in the Bloomsbury Centre. The company has been developing what they describe as 'a completely new and different finishing technique' which differs substantially from burnishing, grounding or any of the other established methods. However, they'll only be showing prototypes, and definite information is being kept secret. Shown first at Frankfurt, the Superwound strings have also been the subject of intensive research and again prototypes of a new adjustable ball end will be on show, along with a selection of Rotosound strings.

JEREMY LORD

A new company, run by Jeremy Lord (a musician and electronics engineer) will be showing a new allsynthesizer. British Skywaye features a unique three dimensional joy-stick combining pitch bender, modulation depth and speed, of pitch, filter or amplifier, and volume control all in one. Also included is a graphic waveform selector, mixer, external input, frequency standard, ring modulator, sample and hold, noise source, phaser and tone controls. Jeremy Lord is inviting trade enquiries and is looking for a RRP of around £580 - down at the Cambridge Rooms is where you'll find this interesting beast, and we at Beat hope to get one for review before too long.

KEMBLE-YAMAHA

First of all, an apology for the nonappearance of the review Yamaha's new guitar range which we promised last month. For space and other reasons we've had to put

this off for a little while but September should definitely see a full review of the exciting new SG1000. Right, on with the Show (pardon the pun). The Hotel Russell is going to be a veritable beehive of activity as Yamaha will be hitting the show with an enormous glut of new products.

Starting with the electrics, the established SG2000 and 1500 will be joined by the brand new SG100, 700 and 500, along with "three brand new original electric guitars." We pushed John Newman at Kemble for further details but were advised to 'wait and see'

The new grand pianos, electric and electronic, the CP30 and CP70 will be on show, alongside Yamaha's three polyphonic synthesizers - CS 15, 16 and 18. Still on the new products (in fact it ap-Yamaha have outpears that accelerated just about everybody in the business!) there will be three new bass guitars, the range of rack mounted professional PA equipment with a brand new power slave, the 'stunning' new YD9000 drum series, as well as the completed new entire range of folk and classic guitars. Sounds amazing — and most definitely will be. Beat will probably have to be dragged away from the

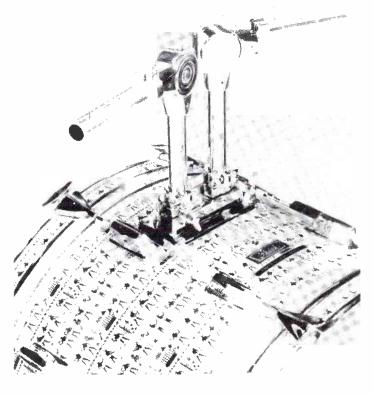
LANEY

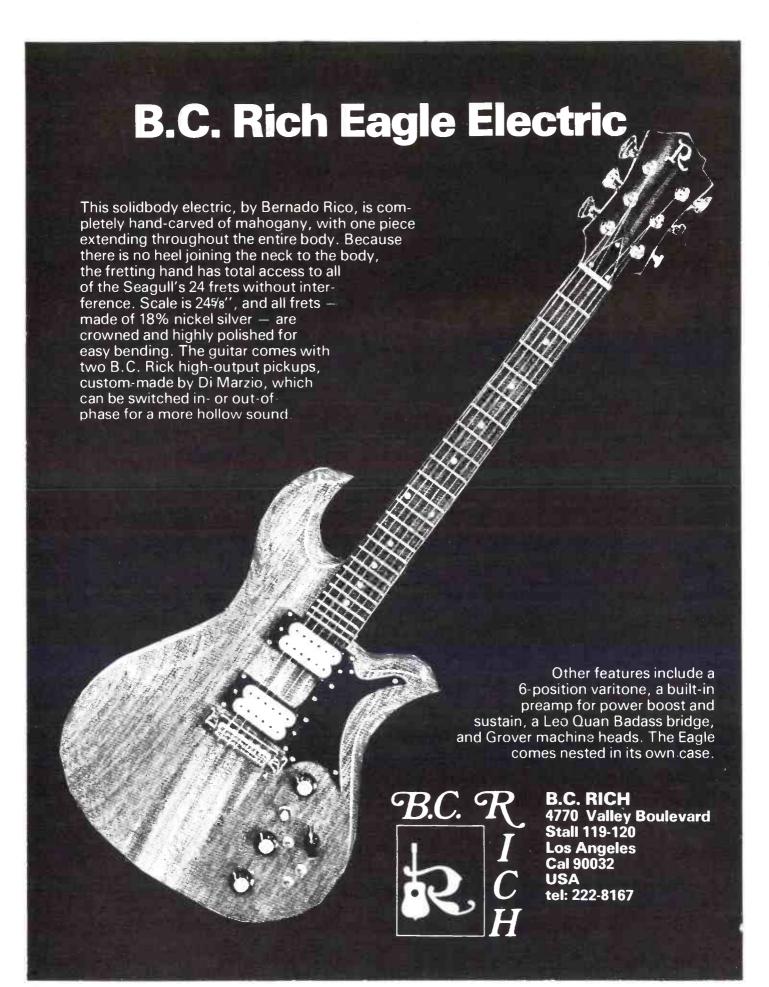
The entire amplification range of this Birmingham company will be on display at BMITF. The standard amplifier is the A500 lead/bass model, retailing at £132.59, followed by the A510R lead/reverb, the A540PA (a five-channel PA amp), and the A570 slave. All of these amps deliver a maximum of 160 watts rms (into 4 ohms) and an attractive feature of the range is that there is no need to adjust the impedance for various cabinets, since the amplifier automatically adjusts this itself. It is also just about impossible to persuade one of these amps to blow up.

Amongst the usual run of cabinets is a $4 \times 12''$, split into two separate enclosure of $2 \times 12''$ for greater efficiency. Finally, the combos are five in number - some of them varying their output between 40 and 70 watts, depending on whether or not an extension speaker. All are fitted with the Laney "Klipp" distortion facility, this and reverb (where provided) being controllable by footswitch.

NORLIN

The theme of the well-stocked Norlin exhibit at the Imperial Hotel, Russell Square, is 'Listen to the Future' and Norlin say they have 'far more innovative new products on display in all instrument categories than at any previous trade show in the company's history.' New products from Lowrey Organs, Henri Selmer Paris brass and woodwind, Moog, Pearl, Gibson, Armstrong flutes, Olds and Reynolds brass, Tosco cymbals, Maestro ef-





BMITF SURVEY

fects units, Selmer London Sterling brass, and a new series of Norlin amplifiers, plus live daily demonstrations from Jerry Allen, Harry Stoneham and Mike Brown on Lowrey, Dave Roberts on Gibson and Maestro, Val Podlasinski on Moog and Glyn Thomas on Pearl and Maxwin will make the Norlin exhibit a worthwhile place to spend an hour or two.

There will be 18 new Gibson models on show! The long awaited Mark series of acoustics has arrived, and there'll be some new Les Pauls, and . . . we can only recommend a visit to the exhibit as there's simply not room here to list all the innovations.

On the Lowrey stand will be the new Carnival along with the whole range of Lowrey organs, while Pearl will be displaying a new 'Egyptian' finish and the new 'Art Blakey' kit will be there, while Maxwin will show a new 'Funky' kit alongside other innovations.

There are four new Maestro effects pedals — Fuzz, Fuzztain, Phaser and Stage Phaser — and we could just go on and on about the other new goodies on show. Much easier to visit the exhibit, we reckon!

ORANGE

Orange will be showing their entire range of sound equipment this year, including the rather tasty-looking Overdrive amp that they exhibited at Frankfurt back in February, but which has not been shown in Britain before. In addition there will be the OMEC digital amplifier, along with the more conventional popular range of gear. Orange are also hoping to have ready for the Fair a brand new line of amplification, probably transistorized, but at press time it was still uncertain whether or not they were likely to have finalized it. Last, but (as they say) by no means least, the ever-popular Jimmy Bean Voice Box will be mouthing its musical message to the masses.

PA:CEIMM/ REDMERE

New products from Pa:Ce on display at the Imperial and Russell hotels in-

clude an interesting new 27-way Graphic Equaliser and an 11-way Stereo Graphic Equaliser, both aimed at the quality studio market. MM will be showing their wide range of quality and relatively inexpensive mixers, including a brand new 16 into 8 recording desk with limiters and push button routing and illuminated VU metres, which is aimed at the quality studio market while retailing incredibly at less than £1000!

Redmere amps, now well established and well loved by many professional and semi-professional musicians, will also be well catered for. The Soloist, Dual Soloist, Bassmaster and Sessionmaster, available as tops on in situ with combos attached. Admittedly up-market equipment this, but well worth checking out.

PEAVEY/ARP

Stateside Electronics is a new company, set up as a subsidiary of Peavey (UK) Ltd., to handle the ARP agency in this country. Amongst the news on this synthesizer front is a new proportional pitch control for pitch bend and vibrato on the AXXE and Odyssey models. The ARP Omni is a polyphonic synth with a strong sound in the way of strings and horns, whilst in addition there will be a Minus Noise Mixer, the already familiar 2600 and Little Brother models, and a new improved digital Pro-Soloist.

As for Peavey themselves, this year's fair will see the introduction of their guitar and bass; three years of technology have gone into the development of these, with their twin-coil humbuckers (also adjustable for obtaining the single-coil sound), natural ash carved top and maple neck. Despite this, the price is lower than £300, though (we believe) not unadjacent to that figure. There will also be a small PA system with 45 watts output and four channels to put it through, along with the Backstage 30 combo with its 10" speaker.

Peavey will be welcoming dealers in the Langham Room at the Bloomsbury Hotel.

PREMIER

Another of those companies that are keeping the information face down on the Managing Director's desk! Premier tell us that, in addition to their relatively new (two months old) trip stands - known as Tri-lok they are hoping to have "one or two new things" as they put it. Obviously Premier will also be showing a number of their well-established kits, and most likely the 7 drum D717 introduced shortly before this year's Frankfurt Trade Fair, and the B3304 5 drum kit in which each wood-shell drum is completely clad on the outside with a diamond-chrome-plated steel sheet, giving the appearance of steel drums with the tone of wood. without the extra weight of a complete steel shell

ROSE-MORRIS

The vast Rose-Morris umbrella, as you know, casts a kindly shadow over most aspects of the music business, and their Exhibit at this year's BMITF will be full of many new and interesting products as well as their more familiar and established lines.

Two brand new Marshall products will be seen for the first time — the 2103 100 watt Master Volume Combo, and the 2104 50 watt Master Volume Combo. The 2103 has two specially designed 12" 60 watt speakers said to give a warm and penetrating sound and the open back gives more spread. A Master Volume Control is provided to allow the user to control the overall volume while the famous Marshall overload sound is created by using the preamp volume control.

Of course other Marshall products will be displayed including the 2199 30 watt Solid State Combo which is proving to be one of the most popular Marshall combos ever manufactured.

Moving along, there will be the whole range of MXR effects units, including the new Digital Delay and the much cheaper Analogue Delay.

De Armond pick-ups and pedals will make an appearance, and the full range of AKG mics and Shatesbury mics and stands will be there too.

On show too will be the Avon 3

Octave Organ with built in amp, rhythm and brass buttons. Still on organs Rose Morris will exhibit the Intersound Organ, which amongst its many other features is a built-in electronic Leslie effect.

New models from Korg complete the keyboard section — there's the new micro-preset synthesizer and the new 3300 and 3100 Polyphonic synths which will be on full demonstration in the Connaught Rooms.

Ludwig drums are featuring some new outfits including the new Tivoli in which small lights are mounted in the Vistalite. The lights are purpose designed to be reliable and not be affected by any fluctuations when the drum is hit. Another new outfit will be the six-ply shell kit designed primarily for rock drummers. Other new drums include the new Tom Toms said to be deeper and more melodic than early examples.

And finally, the guitars! Rose-Morris accurately suggest that there is a guitar for everybody in their ranges which include Travis Bean, Ovation, Eko, Suzuki, Terada, Avon, Shaftesbury and the full range of Student guitars. Of particular interest here is the Ovation range (comprising exhibits of the Preacher, Viper and Magnum basses, the Deacon, Breadwinner, plus the electric acoustics and ordinary acoustics) which will now include the new Matrix guitar which has an aluminium fingerboard.

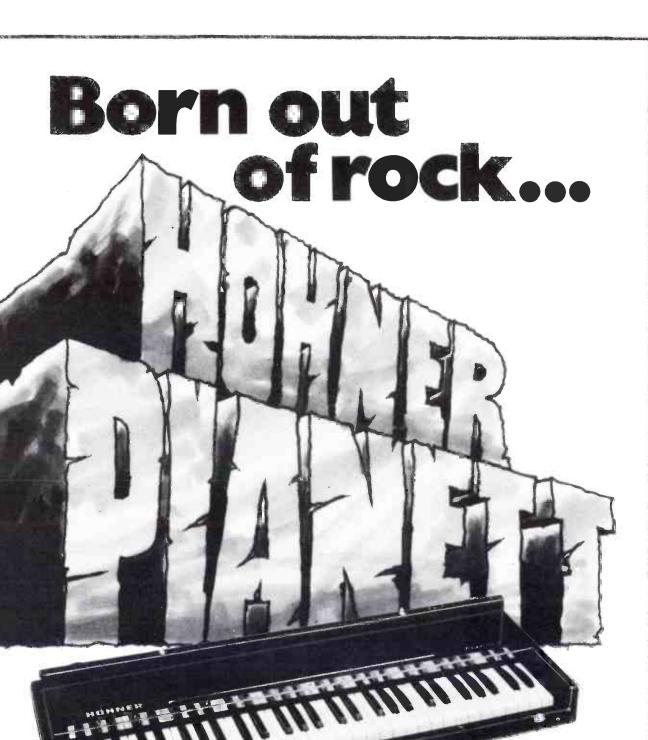
ROSETTI

The Bloomsbury Hotel will be the site of the Rosetti stand, at which no less than 21 new guitars will be on show. New Epiphones include the Scroll electric and the new Presentation range of jumbo and classic guitars. Nova acoustics, including jumbos and 12-strings, complete the range. In the mid-price bracket are the new all-black Raven jumbos, on display for the first time, and a new series of hand crafted classic models will be announced at the show.

Keyboards include budget electronic organs, a compact electric piano and a number of keyboard effects.

Shure mic's and amps will have a special display area, with reps on hand to talk about them.





Pianet T is the newest wave of electric keyboards, giving out the same tough funk that characterises the impressive history of Hohner keyboards.

...and as portable as a guitar.

Go see your local dealer for full details. Another great keyboard from Hohner.



39-45 Coldharbour Lane London SE5 9NR Telephone 01-733 4411/4

BMITF SURVEY

The brass and woodwind section will feature Corton and Elkhart, along with Pearl flutes and Vandoren mouthpieces. The drum department is not forgotten: the new Hamma 880 kit will have pride of place, whilst cymbals include Izmir, Zildjian and the new 880 bronze series.

Dealers will be welcomed to the stand by Man. Dir. Michael Cowan, and Sales Dir. Pete Tulett.

SHARMA

Keith Hitchcock's professional and home dual purpose tone cabinets are currently enjoying vast success in Europe and at home. After last year's trade fair, an improvement was made to the range to allow them to be used for either portable or console models. The amplifiers have been redesigned for improved sound, the 2300 and 3000 cabs having a new pre-amp. Others allow a synthesizer to be powered via a single jack socket input, and the possibility of three different instruments being plugged in at once to the 3-channel 3000 cabinet.

The 2300 has been further developed so that both channels have the same power output. The cabinet looks similar to before but now has a wider range of uses.

The Professional 2000 has a new voice, thanks to a couple of Rola Celestions, rated at 100 watts per speaker. The improved treble response on the whole professional range has increased by 50% the sensitivity of the top end. Finally, the Jubilee 7000 shown at Frankfurt, and unveiled here for the first time is a 300 watt split cabinet, the biggest voice in rotary sound at the moment. Full production of this Leviathan will begin in August.

SOLA SOUND

Larry Macari tells us that he will be concentrating this year on the working musician's effects units in other works, units that require the least degree of knob twiddling. Amongst these will be the new Supremo iumbo size wah-wah pedal; this includes no less than four different effects, all controllable by means of the foot; wah-wah, double wah-wah, wah in anti-phase, and swell. The beast comes in a chromium plated case and has an easily removable battery clip.

Other new units are the VCF, with controls marked "sensitivity" and "up/down". Sounds available in-clude staccato and a funky "Shaft" type sound. Then there's the new Octivider, a variable speed Phasex, a Microphaze, a wah-wah that in-cludes VCP, and an Accelerator pedal that gives a massive but graduated power boost.

Our old favourites the Eurotec black box and the Eurotec combo amp will also be included in Sola Sound's display.

SOUNDOUT

Room 162 on the 1st floor of the Russell Hotel is where Soundout will be showing their new 6 channel reverb PA mixer amplifier which is part of a package they are offering to small bands. The package concept is a logical step for a band requiring a simple, reliable PA. Soundout have combined their DL6 loudspeakers (now mounted on PA stands) with the new mixer/amp plus the Piezo electric super high frequency units to give a 200 watt RMS PA power pack. Soundout 200 watt slaves can be added if more power is required.

Also on show will be Soundout's successful range of disco control desks and a new mini Series VI disco

SOUNDOUT **PRODUCTIONS**

As the official UK representatives of Motorola, Soundout Productions

will have on display the complete range of Motorola Piezo Electric Horns and Super Tweeters, including six new models, one of which is specifically designed for mounting within a conventional 12"

STRINGS & THINGS

Strings and Things are back at the Russell Hotel with a brand new range of 'Strings' acoustic guitars, as well as a new Ernie Ball pedal steel. Innovations appear to be the theme of this year's Fair, and S&T are in the forefront of those companies concentrating on new products. There'll be a new range of Velvet Hammers pick-ups which, we're told, are high output jobs which will happily slot into the holes on your Les Paul or Strat.

Still on guitars and related bits and pieces Strings And Things will be exhibiting a range of cases, and down on the floor below will be the whole selection of excellent Morley effects units, plus Ernie Ball small

Music Man gear will be shown separately and there'll be an example of every single amp and combo manufactured by this American company, Plus the Sting Ray 1 and 2 guitars and the bass, as well as a new range of accessories covering picks, strings and machines for 6 string and bass.

SUMMERFIELDS

Ibanez guitars and Tama drums will be the main theme fo Summerfields exhibit at the Bloomsbury Centre. Direct from the Atlanta show will be the new George Benson jazz guitars by Ibanez, which have actually been designed by Benson, Another show stopper will probably be the Artist EQ, a solid body electric featuring on board equalisation and preamplification, based on the Artist series' distinctive double cut-away body design. The preamp controls are input attenutation and preamp

gain, while the equalisation controls affect bass, midrange and treble response, featuring a variable boost or cut of up to 12db in each band. As well as Ibanez Summerfield will also display a very large range of selected guitars and accessories in-cluding CSL. Bozo, Levin, Maccaferri, Cimar Acoustic and Kohno.

Summerfields will also display the established Imperial, Royal and Swing ranges of Tama drums, as well as the new Superstar drum line which features a new shell constructed of four specially selected plys of rock maple. The bass drum is a unique 15" deep which gives a lower resonance than conventional drums of the same diameter.

New from WEM is their revamped 100 watt band system, their 100 watt and 200 watt PA amps, their Dominator and Westminster models. All of these, we're pleased to say, are still valve powered.

Many old favourites will be on show alongside the redesigned amps: the Copicat Super I.C., the Audiomaster 9 Channel mixer, the 100 watt Intruder and X39 reflex bins, plus the Dominator bass, the Dominator 30 watt reverb and the Reverbmaster.

Charlie Watkins and Clive Bennet will be amongst those welcoming visitors to the WEM stand.

> **Next month:** Equipment hire costs surveyed and speakers examined

SOUNDS MUSICAL INSTRUMENTS FD&H MUSIC

124 Shaftesbury Avenue, London W1V 7D7 Tel: 01-437 2458

(Featuring Drums & Percussion)

138/140 Charing Cross Road. London WC2 0LD Tel: 01-836 4766

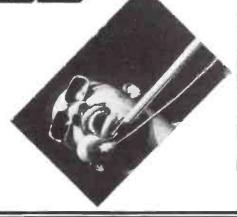
(The Keyboard Kave)

We offer London's most comprehensive range of music and musical instruments

(HOME OF THE FAMOUS EBOW)



WHAT'S HAPPENIN'? BLACK MUSIC—THAT'S WHAT SOUL/REGGAE/NORTHERN/DISCO BLUES/JAZZ. CHECK IT WEEKLY IN THIS YAH MAG. 15p





Designing and building individual systems to meet individual needs.

FORMULA SOUND LIMITED 3 Waterloo Road, Stockport SK1 3BD Telephone: 061-480 3781.

IAT'S IN A NAME? MOR

TAKE THE MORIDAIRA FLAT TOPS

MORIDAIRA means well carved heads with very efficient high quality machine heads.

MORIDAIRA means precisely fretted finger boards crafted from selected hardwoods.

MORIDAIRA means fully adjustable, truss rod reinforced necks built for durability and ease

MORIDAIRA means expert strutting for tone and strength

MORIDAIRA means close grained tables made from the finest selected woods

MORIDAIRA means professional bridges for beautiful intonation.

THIS HIGH STANDARD OF EXPERT CRAFTSMANSHIP AND QUALITY EXTENDS TO THE FULL RANGE OF

MORIDAIRA CLASSICAL GUITARS.

Distributed by HOHNER 39-45 Coldharbour Lane London SE5 9NR

Moridaira guitars are marketed throughout the rest of the world as Morris guitais

MESA/Boogie

- · custom quality, limited production
- small, lightweight, tough, reliable
- · greatest sustain at any volume
- fattest, baddest, warmest tone
- beautiful cabinets
- · and they are loud!

MESA BOOGIE AMPS

Boogie Amps feature an unusual preamp with volume, bass, treble and middle controls which may be used by plugging the guitar into input no. 2. If input no. 1 is used, however, signal from the guitar will pass through an additional stage of amplification with its own volume control. To top it off there is a master volume control at the output of the pre-amp. By choosing inputs and juggling the settings of the three volume controls, a wide range of tones may be produced, ranging from clean to 'normal', overdrive-distorted, to extreme-overdrive-distorted, all at any volume level.

Carlos Santana: "It gives you three volume controls. The first one on the left I crank to 7 and then I put the master volume control on ½ and I can play like in a hotel, but it's screaming. But if I want to play . . . at a bigger hall, I just turn the master up to 5 and I can project; and if I want to play some place bigger, I just turn it up to 7. I never use sustain devices at all, I just do it the old-fashioned way — just get close to the amp I'm going to turn Mahavishnu onto it and it'll just flip him right out — there's nothing like it on the market."

Guitar Player November 1974

John McLoughlin: "This amp has three volume controls for the pre-amp, the mid-amp and output amp. Each one is very sensitive. The thing that is so beautiful is that I could sit right in a hotel room and have low volume, but still get heavy sustain, just by altering the volumes, I would say it's the best guitar amp in the world and I've tried quite a few." Guitar Player February 1975

Super Boogie Amp: Valve amp (tubes) 12" JBL speaker. Optional reverb and graphic equaliser — 5 band with bypass. Also available 100W version + 15" JBL speaker.

Available only from

MUSICAL SOUNDS

274 London Road, Sheffield S2 4NA. Telephone (0742) 50445 or 54381

SOLE AGENTS



Hundred watt with Graphic and 15" speaker.



EDDIE MOORS

ne of the more interesting aspects of trekking around the country visiting music shops is to compare one with another, and work out the reasons that readers recommend these establishments for our inspection on the competition response cards. Some are immediately obvious, others grow on us after a few minutes, while others remain enigmas throughout our visit and only on reflection do they spring to life.

Eddie Moors Music at 679 Christchurch Road, Boscombe, Bournemouth falls into the second category. After months of visiting shops which immediately scream 'rock' at us it came as a slight surprise to walk in the front door, along the lines of sedate upright pianos and glass-fronted cabinets saxaphones. But a couple of minutes later the shock began to subside as we entered the comprehensively stocked guitar, amp and drum section, and had dissolved completely on seeing the extensive keyboard selection upstairs.

So what and who is Eddie Moors? Eddie used to play acfull-time cordian as а professional and even now finds time to sit in on specialist accordian parts with the Bournemouth Symphony Orchestra as well as being an accordian examiner and adjudicator at music festivals. Talking to Eddie we became aware of his being a unique success story — in his 15 years in the business he doesn't appear to ever have put a foot wrong — so we make no apology for recounting it in full.

'The first shop was about 100 yards down the road from here," he recalled. "I originally sold music, records and accordians but people coming in and asking for guitars and amplifiers. This was just at the time the Beatles had their first hit single. I approached a few wholesalers trying to open accounts. and eventually managed to strike a deal with Bell. I bought £2000 worth of Fenders and Vox AC30's and sold the lot in one day - and that was big money in 1962."

After that Eddie decided to concentrate solely upon group equipment - a decision which paid off immediately. "It was nothing in those days to sell half a dozen Fenders and half a dozen AC30's on a Saturday along with a dozen WEM Copicats!" Bob Fripp bought his first Gibson stereo there, and the Shadows shopped there along with Sound Incorporated. Business, as they say, boomed 1966 Eddie started and in looking for a larger shop, "It was difficult then, Estate Agents just wouldn't help, the moment they found out I would be selling 'Beat' gear they didn't want to know. Eventually I managed to find these premises and could only secure them by giving the

agent a Fender and an AC30 to secure the deal!"

As it turned out the new shop was only 100 yards down the road so Eddie was able to maintain contact with all of his early customers. Selling guitars amps and Shure and microphones at the new shop left room for a new line. "We went into drums," Eddie continued. "My philosophy was simple - out-stock the opposition — so I went round the area and counted the kits in the other shops and then put in an order for 40 kits. It's quite elementary - if you've got it in stock you can sell it straight away; the customer doesn't have to wait, and neither does the retailer nor the wholesaler. It's a very desirable state of affairs."

Almost immediately space was a premium, so a new 60 foot ground floor extension was added on the back.

Around this time Eddie decided it was opportune to expand again and went into the keyboard market. "I remember David Nixon opened that section of the shop back in '67, '68 he was a director of Mellotron. We got agencies from Thomas, Farfisa and Wurlitzer as well." Eddie found resentment in some areas of the trade - they didn't believe he could sell keyboards and group equipment alongside another. Again he proved them wrong. In 1972 a second floor was added to the original extension and the keyboards moved upstairs to their own department.

"I decided to sling out the record department and bring in sheet music — I believe that all music shops should sell music, and every year since my percentage increase in trade has been greater than in the years before." Another decision vindicated.

The next stage was to go into, shall we say, classical in-

struments, such items as flutes, bassoons, Cor Anglaise, saxaphones, etc. which found a ready market in the schools of the area and in Bournemouth's two symphony orchestras.

Eddie then became a little worried over the state of the rock market — it appeared to be declining and the host of cutprice rip-off shops threatened to destroy the business he, and other reputable music shops, had spent years establishing.

"Then HH came along. At first I wasn't interested in transistor amps, but they pressed the point and eventually 1 decided to take them on. Since then I've not looked back. HH have been continual best sellers and the company has never broken its word on any single agreement. Peavey too came along a little later, and then I took on the Roland and Carlsbro agencies as well. I don't advertise discounts because I just couldn't manage the sort of back-up service that we at present provide if I did - it's as simple as that."

So, that's the story — but what about the shop?

As we said earlier, first impressions were of a serious, almost old-fashioned establishment but we didn't take long to realise we were comparing it with more apparently easygoing shops that we know well. But Eddie Moors Music is not really in the comparing league. It's success story speaks for itself, and therefore the atmosphere and appearance obviously and undeniably work.

The equipment department is at the back of the ground floor and is stacked full of HH gear — but tidily. There's an ordered atmosphere and room to move around without feeling pressurized into buying. Fender and Traynor amps are also in evidence, and there's a proud row of drum kits from Premier, Tama, Pearl, Gretsch, Ludwig, Slingerland and Olympic: all in stock and ready to go!

Guitars are well catered for as well. Eddie imports Martin direct from the States and usually has a dozen or so in stock. Gibsons and Fenders are there, along with Ibanez, Yamaha and a good selection of the cheaper copies from WMI. And if you're looking for a PA system there are currently 30 HH systems of varying shapes and sizes in the shop to try out! On the staff side Eddie has been as lucky — or perhaps it really is successful as he has with the rest of the business. "People only leave to get married or have a baby,' told us, "and I've never been asked for a rise - ever.



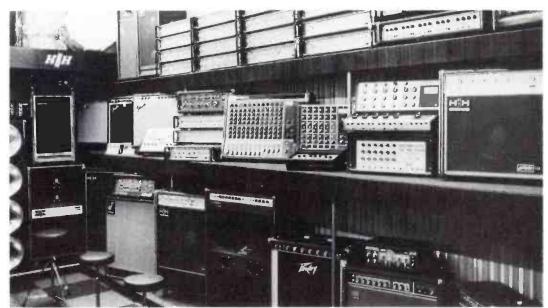
One highlight of the Beat dept., just waiting to be plucked.

Graham plays drums and guitar; Bob, the service engineer, plays guitar; Liz plays the till and runs the HP side; Lee plays accordian, organ, piano and guitar; Annette, Eddie's daughter in charge of the sheet music department (probably the most comprehensive we've ever seen) also plays accordion; Jack, the keyboard department obviously manager, keyboards and knows about synthesizers than most; Jane handles violin, viola and piano, and Ian curls his lips around any brass instrument you care to aim at him - a talented crowd indeed.

What else is there at Eddie Moors? The service department is on the premises and Bob is employed as a full-time engineer, coping with guitars, amps and electronic keyboards. Service is important to a shop with a reputation to uphold. "Because we keep such a vast stock - one of the largest in the country - it means we can supply replacements immediately. If band phones up from Southampton, or Devon and tells us their PA system is up the bung, we can replace it ex-stock the same day. That's the real meaning of service - it's not just the ability to repair broken gear, it's the capability to keep a band working. If the band works, they get paid, and that's important.'

Every conceivable accessory is available, from effects units by Electro-Harmonix, MXR and Ibanez, to strings, straps, cappoes, pick-ups, assorted percussion instruments. brass mouth-pieces - you name it, it's there. For the future Eddie's plans are revolving around his 15 year old son. "If he wants to come into the business then I'll expand and open other shops. If he doesn't - he's thinking in terms of a career as a professional musician - then I'll probably expand the classical department and await further 'developments' in the music.'

So, that's Eddie Moors Music. An unusual shop for us to visit, as we've said, because it doesn't actually scream at us. It's more refined, more helpful, better stocked and has a unique, relaxed atmosphere which is both friendly and professional at the same time. All-in-all though, an excellent shop, and well worth an hour or more simply browsing around there's professional help if you need it and space to wander and compare if you don't. But whatever you want, it's almost certainly in stock.



HH have done well for themselves.



The well named Beat Department.



Enough home organs for the most palatial residences.

Meet the top beat at



PREMIER

PEARL

TAMA

LUDWIG

OLYMPIC

ROLAND

PEAVEY

CARLSBRO

PHOENIX

H/H

TRAYNOR

IBANEZ

FENDER

GIBSON

MARTIN

GUILD

KIMBARA

YAMAHA



DEALER

THE SOUTH'S LARGEST STOCKIST

Part Exchange

Hire Purchase

EDDIE MOORS MUSIC LTD

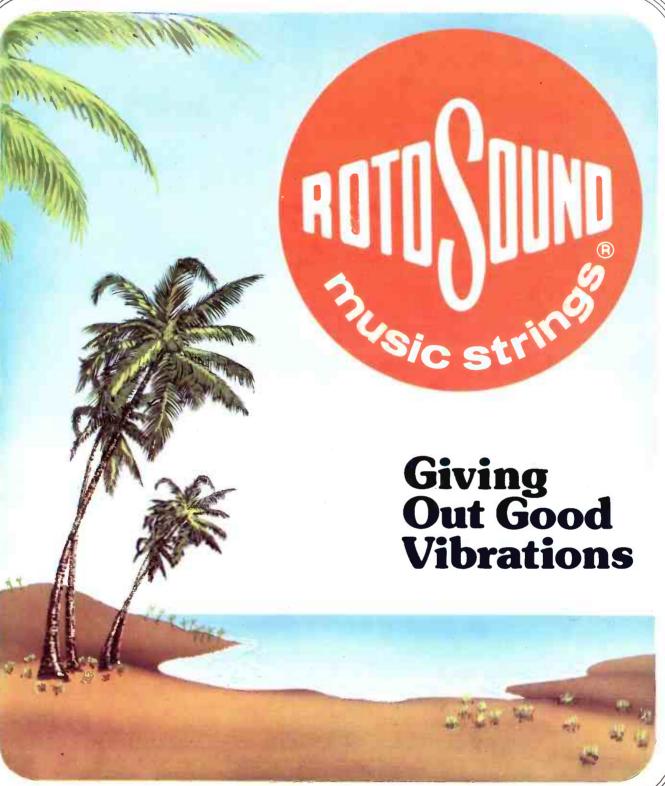
679 CHRISTCHURCH ROAD, BOSCOMBE

Tel. Bournemouth 35135

Moon Mr Big Queen Genesis Be Bop Deluxe

Lene

Renaissance



Eddie & the Hot Rods Rough Diamond Vibrators

Sole Manufacturers JAMES HOW Industries Limited 20 Upland Road Bexleyheath Kent Tel: 01-304-4711

Over the years my career has come to rest on two things; a good amp and Clive Bunker's shoulders.

"I remember when I auditioned for Tull. There were 80 of us there. Clive Bunker laid down a twelve bar beat on the drums. And we played. One at a time.

When Ian Anderson had heard enough he stopped Clive by tapping him on the shoulder. The sooner he tapped, the worse he

thought you were.

When my turn came I was a jibbering idiot. My knees made more noise knocking together than any of the other guitarists had

managed through the amp.

And God knows what I played. It sounded like nothing on earth. The tap came about three bars after I started. So I thought disaster. I went home. Turned on the budgie. And talked to the telly. I was a wreck.

But it all worked out in the end. And within a week I was off on tour with Tull. The rest is history. But I do know that I sound a lot

better now than I did then.

I've been using Marshall a lot lately. Namely two 100W stacks. Because Marshall gear keeps on getting better. It really belts it out. Lots of top. Lots of bottom. And not too much middle. What's more, the stage sound and studio sound are very compatible. And that's pretty important to us."

Martin Barre has played lead guitar for Jethro Tull for 7 years. Contributing on all the albums from "Stand up" to "Songs from the

Wood".

The exceptional Marshall range also includes the 2195 Solid State 100W Lead or Bass Amp. This is the budget amp top in the Marshall range but sacrifices none of the famous Marshall guts and punch. The Master Volume Control enables the Marshall sound to be produced at all volume levels. And the 4 Ohm output is designed to match the 2196 2x 12" 100W cabinet. This cabinet has been carefully developed to match the characteristics of the 2195 Amp, and the use of the two together as a set-up provides a powerful high quality system at a surprisingly low price.

The 2199 30W Solid State Combo also has the Master Volume feature. And use of the "Mixture" channel, to combine the characteristics of the bright and normal inputs, produces a whole range of mellow bass and searing trebles. 30 Watts of Marshall power driving the 2x12" Speakers leaves many rival 50W

Combos standing.

The 2125 8 channel reverb mixer is a fully portable mixing desk with a built in 100W power slave.

Each of the eight low and high impedence input channels has full equalization with bass, middle and treble controls.

And a full reverb facility is incorporated.

These are just a few examples of the Marshall range. If you'd like to find out more about them, or other products, fill in the coupon.



Marshall



30W Combo

100W Lead/Bass Amp and Cabinet

2125 8 channel reverb mixer.

☐ I am interested in knowing more about Marshall.

☐ I would like to know more about other Rose-Morris products.

= 1 am mitor corea m mito ming more about maronan

Address _______B187

Rose-Morris & Co. Ltd., 32 Gordon House Road, London NW5 INE, Tel; 01-267 5151.



When are you g



Sounds: Call ROBIN GREAT



ELKA-CIPLA (U.K.) LTD

19 BLUEBRIDGE INDUSTRIAL ESTATE, HALSTEAD, ESSEX, ENGLAND

Telephone: Halstead 5325/6

ping to Escape?



ensible! REX 01-580 2170

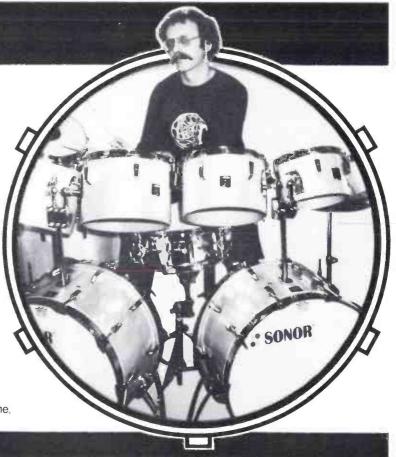
John Marshall

John Marshall with Soft Machine demands the best. He chose Sonor BECAUSE only the best is good enough, as did:-

Graham Jarvis · Sonny Payne
Harry Hughes · Jack de Johnette
Daniel Humair · Ronnie Stevenson
Harold Fisher · Alan Jackson
Tony Mann · Jimmy Tagford
Ray Miller · Tommy Thomas
Bobby Worth · Tommy Aldridge
Frank Gant · Bernard "Pretty" Purdie
and many others.

When only the best is good enough

Sole U.K. distributors: M. Hohner Ltd., 39/45 Coldharbour Lane, London SE5 9NR. Tel. No. 01-733 4411. Telex No. 24224



STUDIO SPOTLICHT

ESCAPE STUDIOS

studio manager in the business quotes a handful of attractive features which make his studio a better proposition than the next one. Atmosphere, equipment, convenience, flexible hours are all among the usual carrots; sometimes it's hot air, sometimes a place is noticeably good on a particular front and there's reason for pride, and most times it's what a band have every right to expect anyway.

One demarcation line in style of working runs between studios in town and those well out of town "in the middle of nowhere". In the former, a session is invariably just that, a

set period of clipped overdubbing running smoothly and ending abruptly, all facilities, top session men on tap and a permanent atmosphere of regimented professionalism. In the latter, the Mike Oldfield style of laid-back hermit-like recording prevails — sessions by the day instead of by the hour and horses instead of traffic outside.

Escape Studios, deep in the heart of rural Kent, is a homely and persuasive set-up which should by rights create enough buzz among musicians to swell an already crowded bookings ledger. If anyone was in two minds about the respective advantages of city or seclusion, Escape, complete with cozy ac-

commodation and expansive duck pond, turns out to be the ideal advertisement for the country concept of recording.

The studio was established some four years ago by Ted Roffey who owned the distinctive buildings and decided that he would be putting them to best use as a studio plus next-door house for the band. Matters took an interesting turn last year when John Burns, former producer for Genesis, joined Ted as partner to direct the technical side while Ted maintained his executive role.

Relaxed

We slipped into the studio to talk to John and found him immersed in a few final takes before the band, Tyla Gang, split for coffee. The opportunity to observe a session actually taking place can tell you more about a studio than any amount of theorising from the engineer. Despite the fact that everyone appeared to have a hangover from the previous evening John and the band were working together in a very relaxed mood, analysing the playbacks and resolving what needed attention before making for the kitchen.

The first of several impressive factors is the way John has tailored the equipment round his own taste and capabilities, leaving a rare impression of intimacy and affection from engineer to console. "I had too much money for the taxman," he affably admitted, "so piecing together equipment for a studio was a fine project for me, particularly as I wanted more involvement on the engineering side after all the producing I had done with Genesis."

The console, to begin with, he procured from Steve Marriot's old studio in Essex, originally an 18 into 8 Helios which John subsequently expanded with six extra channels as the first link in a convenient wraparound layout. The Helios, incorporating large black control knobs and a facia that is three quarters vertical, gives the visual impression of antiquation, but nothing could be more misleading.

The desk, "very logical - I can reach all the things you use most with ease from the chair", is a standard Helios design with, per channel, a regular set of eq, echo sends, pan pots, tracks selectors and extra filters. John has augmented it with individual touches like a small secondary jackfield besides the main one (handles traffic going both ways and thus saves about ten minutes of re-plugging) and a "box" to overdub guitar: that, John explains, saves breaking down the balance to overdub and so also cuts time.

The tape locate (Studer) is set within easy reach on the console and runs to a 16 track Studer A 80 (both were working full-time as The Tyler Gang trooped in and out of the control room: "What do you mean a soft track? You'll have terminal brain damage by the time you get to this one on the album.) The other machines are two B62 Studer Stereos and a Revox for the usual chores — ADT, tape delay etc.

As he's made money John has kept it going straight back into the studio to surround him-



■ The Helios glinting under the concentrated glare of the spotlights.

self with a fine selection of backup gadgetry which runs from the established studio pieces to slightly less common choices which particularly impressed him: the line up includes Klark Teknik DN27 graphic equaliser, Urei and UA limiters, Audio limiter/compressor/-Design expanders, Kepex, stereo phaser, Eventide digital delay, flangers, AKG BX20 echo machine plus various Roland units which aren't quite so ubiquitous in British studios. Their Space Echo, for instance, impressed John with its quiet and reliable operation; other Roland units are a Chorus pedal and drums machine.

Monitors, that final segment of studio hardware, are two pairs (one floor, one suspended) of Tannoy Reds in Lockwood cabinets, driven by a Crown DC300.

The studio area is a cosy 30' by 18', capable of accommodating 12 musicians, but ideal for a three or four piece band. The booth (12' by 18') was previously the first control room and now works as a booth for drums or vocals when needed.

Thorough but homegrown (ie. directed by John, not Eastlake!) soundproofing maintained the building's original property of being live at one end and very dead at the other. Although John himself is always partial to a live sounding take,

▼ Oast house turned into the bands refuge.



he recalls Jeff Beck using the studio during its early days and stuffing drummer Carmen Appice in the dead corner to even out the instruments! Mikes and cans are standard AKG, Neumann and Beyer.

Currently, instrumentation in the studio consists of John's own collection — a Les Paul, Tele, several acoustics and "assorted percussion", the most interesting of which is an African xylophone tuned by gourds of water under the notes and acquired on the dark continent during work there with Ginger Baker.

However, both studio and control room suffer from a mere recitation of technical specifications. Escape's obvious asset is not John's expertise (although it still counts for much) but the exclusive atmosphere of rustic seclusion which prevails both in the studio

and next door in the house.

The equipment, for instance, is almost upstaged by the low slung beams which run across the roof to meet in a vertical prop right behind the engineer's chair, doubling as a head rest and a way of holding up the building.

Interesting

The old oast house next door, meanwhile, appears to be totally lacking in any sort of formal reminder that a band are, after all, in temporary accommodation.

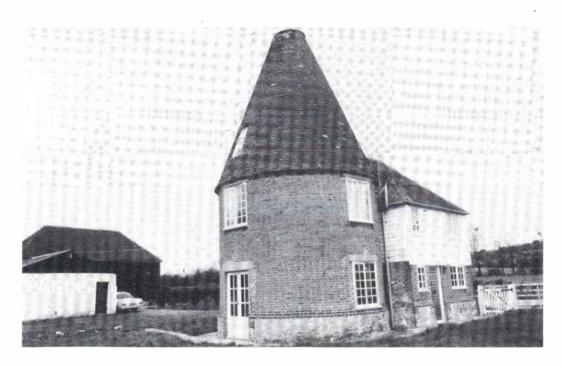
On the ground floor the lounge faces the kitchen and dining room; the first, at the request of bands, featured floor-level furniture of the old mattress variety, the second was groaning under the weight of coffee and peanut butter bottles and sweating slabs of fried

bread, while the third, on this occasion echoed with noises of derision as the band read the papers and downed the coffee. Upstairs — four bedrooms and eight beds reflect the ideal size of a band recording there. John also reckons that the acoustics in the lounge are interesting enough to link the room to the studio for possible acoustic guitar recording.

In time John would like to ease himself out of the engineering spotlight to reduce his workload and increase the studio's contact with freelancer. For the time being, though, his working philosophy is en-dearing: "I've never really been one for pop, but I don't mind the music if I like the people. If I like them, I can usually get into the music. I find it always helps if you get into what the band's into boozing, talking, whatever. It brings everything much closer."

Recent clients, as mentioned in last month's playback, include Steve Marriot, (eager to re-visit his old desk, no doubt), Mick Taylor and Julian 'Junior' Marvin. John also remembers a Lemmy Motorhead session with affection: "Real headbanger music, and there was Lemmy in all his leather gear and studded belt between takes wandering around throwing bread to the ducks..."

So that's Escape Studios. Ted Roffey's is working on a small house for the producer, right next to his own, some miles away, and when that's completed Escape should really warrant close examination as a living-in studio concept. Working long hours the daily rate of £250 becomes a good financial proposition; all that remains to be said at the moment is thanks to John for the talk, Ted for the tea and Laurie for the lift out and back to London.



The Music Farm

(BBC STUDIOS)

Rijksstraat Weg 45, Baambrugge, Nr. Amsterdam Tol: 01:031-2945-1450



CONTINENTAL STUDIO SPOTLIGHT

BBC STUDIOS

have no idea," Don Willard replied when asked why his studio sounds as if it might belong to a large, bulbous British Broadcasting organisation which shall remain nameless. I've asked the previous owner on many occasions but never seemed to come up with a plausable reason. I'm about to change the name to The Music Farm, Holland anyway, so it won't matter."

The Music Farm is a far more satisfactory and accurate description of BBC studios. Set deep in the countryside, surrounded by fields, windmills, clogs and Dutch Cows - from whom we presumably receive mountains of Dutch butter every vear - the studios do resemble a farm. Baambrugge is a mere 20 minutes drive from Amsterdam, one-time mecca of the British hippy movement, but for all that it is very much a rural, farming community.

Don Willard, a Dutchman despite a name-tag that sounds like a fading Country and Western star, is the studio's owner, manager and chief engineer. "The Studio was originally set up some six years ago, but I bought it back in '72. BBC started life with a 3 track Philips tape recorder which was modified to 4 track — but at that time about the only studio in Holland with more facilities was the Phonogram 8 track outfit."

It was in 1972 that the studio had its greatest chance, and took it with both hands. EMI's Dutch subsidiary wanted the Beach Boys to record an album in that country, so they came over and scouted around for somewhere suitable. As it turned out they found nowhere technically suitable, but decided that BBC's environment and atmosphere would be particularly apt. "They simply flew all their own equipment over from the

States and brought it here," Don told us. "They spent a lot of time and money working on the acoustics of the main studio until they arrived at a satisfactory arrangement — absolutely flat.

"As a matter of interest I thought I would do some alterations last year so I called in a firm of acoustic engineers who advised me to do nothing. In fact, they said the acoustics were so perfectly flat I would be an idiot to even move the grand piano — so, needless to say, things remain exactly as the Beach Boys left them." The end result, as we all know now, was one of the best Beach Boys' albums of all time — called simply Holland.

That happened a good few years ago now, admittedly, but BBC have gone from strength to strength - unlike their customers. illustrious "At present we have a SAIT desk installed - it's American. manufactured in Belgium under licence, with 26 in and 16 out. It's a good desk, but I had already decided to change when I flew over to London to look around the APRS exhibition. Don continued. "I must admit that I would like to have bought a Harrison, but I cannot justify the extra cost. There's no doubt they do manufacture very good equipment, but it's not worth the extra money — in my opinion, of course."

So he decided to go for a Neve 32 in and 32 out — "because it's good, dependable, trustworthy equipment with excellent equalisation" — which will be mated to an Allison automated mixing system. "I obviously looked at the NECAM system, made by Neve themselves, and while agreeing that it is superb, again I could not justify paying that extra money. The Allison is reliable, established and will do

the job I require — what more can I want?"

Eyebrows of course may have been raised a few sentences back at the idea of a 32 out mixing console. The reason for this apparent extravagance is that by the end of September this year Don plans to have BBC fully operational as a 32 track studio. "I have one M79 16 track at the moment, and am about to purchase a second which will then run in sync with the first. Two tracks will be used for the synchronisation equipment, leaving me a genuine 30 track capability.'

For this number of tracks it is more desirable to follow Don's example of using two 16 tracks, rather than going for the monstrous 2 × 24 tracks which can be found in a few be-spoke studios in England and America. Sixteen track machines use 2 inch tape—as do 24—but obviously the track width is greater and therefore the signal to noise ratio is higher, and an additional advantage is the reduced change of drop out.

An SMPTE code is recorded on one track of each machine while electronic equipment monitors this signal and controls the capstans of both machines making for perfect synchronisation.

"I could obviously have thrown out the 16 track and gone for the 24 track — but I think the extra facilities and better quality offered by the two 16's gives me a better return for money."

Outboard gear includes equalisation from Audio Design, Pye and Urei, while Dolby on every track takes care of the noise reduction. The main 2track is the ubiquitous and inevitable Studer. Monitoring in the control room - measuring 10 by 8 metres - is via Tannoy and Lockwoods speakers powered, somewhat unusually, by a Bose 901 amp with which Don is particularly happy.

Moving from the 'works

department' into the studio - in which 20 musicians can find more than enough room to work, it becomes obvious that here is a studio which provides more than just the basics. A magnificent Steinway grand piano, made in the glorious years between 1870 and 1880 when Steinway seem to have a staff consisting entirely of genuine craftsmen, dominates the scene, while a Lowrey organ growls for attention nearby. All the instruments are part of the studio" Don explained. 'They're not 'extras' in any sense of the word, neither artistically nor financially. This is a place to make music in, and the instruments are an integral part of the studio. I have Hohner clavinets and pianets, a Fender Rhodes 88, EMS synthesizer and sequencer, a Solina String Machine, an old immaculate Gibson Les Paul, a beautiful Rickenbacker semi acoustic bass, a Fender Jazz bass, a vintage Ludwig kit and a newer Premier kit."

Don has also a large supply of assorted percussion instruments, as well as a comprehensive selection of string instruments — all free, and all yours for the using.

The Music Farm - as we would now prefer to call it can also offer food and drink while the day lasts - and through the night if the session runs over time, while there are plenty of rural type hostels in the immediate vicinity. Those with a taste for the high - or is it the low? - life of the city can take the road back up to Amsterdam where, we hear, women and wine are cheap and available, as are several other more (or less depending on which way you look at it) desirable substances.

Ron himself originally bought the studio because he was fed up with playing in bands. "I have played with hundreds of bands in Holland in the past -I'm a bass player - but I just got fed up with having to depend on other people's idosyncracies. You know the problem arrange a rehearsal someone's mother has a birthday, or the cat has to go to the vet? I couldn't cope with the lackadaisical approach to the music anymore, so I figured the only way out would be to invest time and money in a studio where I could work on my own musical ideas without hassle. Now if I want a keyboard part done I can ring any one of many session musicians I know personally and they'll lay down the track for me which I can put on ice, or in storage, until I want to use it. It's nice."

Although the Beach Boys may have put the Music Farm on the road, they are not the only names which have spent time in the rural walls. Ronnie Wood overdubbed a lot of material on his Now Look album, and Bobbie Womack, Andy Newmark and lan MacLagan have all spent time there. "I'm very friendly with the Small Faces," Ron continued, "and have offered them the use of the studio when they have time. I think I could do a lot for them."

The Music Farm — or the BBC — has a lot going for it. A

beautiful position, not a million miles from a busy international airport and city, and an atmosphere condusive to serious thinking and serious music. Although by September it will be one of the most sophisticated studios operationally Don is determined not to lose that essential magic which first attracted the Beach Boys. "Look at it this way; one of the biggest bands in the world wanted to record here before there was even any real sophisticated equipment. It's the atmosphere and the surroundings that brought them here, so that must be important. It's intangible, but I know and can feel if it's dissipating. It's as important for me to up grade as it is for me to keep that atmosphere. One cannot dominate the other - but neither can one work without the other.

The Music Farm, with its inbuilt atmosphere and immovable surroundings (assuming of course that no silly Dutch burgher decides to build a multi-story sandwich box of offices across the lane) looks like a good place to plant some musical seeds. Given time, they'll undoubtedly grow, with Don's careful nurturing.

JUDAS PRIEST

continued from page 51

Apart from that I really can't see why we've had this problem."

Any band these days that plays heavy Rock, especially if they come from the Midlands, is inevitably branded as being a Sabbath rip-off. As K.K. and Rob form the hub of the old writing team in the band, would they admit to having been influenced by Sabbath?

"When I was writing stuff for the first album, which got some of those remarks, no, definitely not. All I was doing was writing the sort of music that I felt, what I'd been playing for years. To this very day I've never heard the Paranoid album right the way through. You see when the heavy thing first came along I just couldn't afford to buy albums and just had what I heard on the radio to go by.

"I can honestly say that, even if Sabbath hadn't come along., I would still be writing what I'm writing today."

"Look, I know this sounds pretentious" Rob interjects, "but it's like a movement in art. You get the impressionist movement and the abstract movement, all of which express a facet of the society they live in and what they feel. All we're doing is playing by instinct. If we have the same roots in industrial cities as Sabbath and Zeppelin then it's not surprising that there are similarities. That doesn't mean that we're imitating them."

Indeed it doesn't. It can be said in Priest's defence that their music, love it or hate it, is not the same as Sabbath's. It's far more intricate for a start and, to be honest, less heavy and more 'musical', whatever that word means!

Without wishing to sound self-consciously flash, Jimmy Page once remarked to me that he was heavily into the whole post-impressionist, Byrne Jones school of painting when he was at Art College and, of course, it shows in the mysticism that he puts into his writing (along with the Crowley trip which is also part of the 19th Century reaction against materialism). If Zeppelin reject materialism on an intellectual basis and draw their inspiration from mysticism, myths and legends then bands like Priest draw theirs from industrial cities and warfare (a frequent theme in their doomladen songs along with mutilation and despair!)

As Rob is the lyricist with the band (although he also contributes influentially to the music I should add) would he claim to be trying to make a point with his lyrics!

"Yes, I suppose so. But I have to admit that if you asked me why I was doing this I'd have to say that sometimes I really don't know why the fuck I'm doing it — I feally can't tell you that. All I know is that if I were doing anything else at all I'd be desperately, totally unhappy and miserable. I'd probably jump off the nearest bridge and I mean that. This is what I have to be doing.

"I can't say that I'm doing it for any specific reason. It's a gut reason and maybe, if it does communicate across to audiences, that's what the secret is."

Which in a way, is back where we were with the New Wave thing. To what extent a lot of the Punk bands have merely picked up their gear and started playing (Q.E.D.) because they know that by doing it in that way they'll succeed is a moot point. How many of them are sincere is debatable. Listen to the words, catch an ear full of the playing and see them live and you'll know that no such doubts can be raised about Judas Priest.







the professionals

For your free copy of the 100 page Sennheiser Catalogue complete the coupon and post to us right away.

Hayden Laboratories Ltd

HAYDEN HOUSE, CHURCHFIELD ROAD, CHALFONT ST. PETER, BUCKS SL9 9EW. Telephone: Gerrards Cross (02813) 88447

HAYDEN

serd the a thereof

Hane Company Address

Code B.I.o

MUSIC MART

A PAID, AT-A-GLANCE DIRECTORY FOR ALL YOUR MUSICAL NEEDS

To have your company listed, contact Howard Rosen, 01-637 2804/7

AMP & GUITAR SHOPS

AFLYN AUDIO, 71 Windmill Road, Luton, Beds. (0582) 36950/414297

BARNARDS MUSIC STUDIOS, 40 Camden Road, Tunbridge Wells, Kent (0892) 22141

CASSMUSIC LIMITED, 29*South Street, Eastbourne, Sussex. BN21 4UP (0323) 37273

CASSMUSIC LIMITED, 38 Monarch Parade, London Road, Mitcham, Surrey. CR4 3HA. 01-640 1870

CUSTOM AMPLIFICATION, 45 Nantwich Road, Crewe, Cheshire. (0270) 4779

HUMBUCKER MUSIC, 124c Green Lane Road, Leicester (0533) 769318

J.S.G. MUSICAL, 108b, Main Street, Bingley, West Yorks 0976 68843

KINGFISHER MUSIC CO., 20 Kings Road, Fleet, Hants. 02514 21210

PALL MALL MUSIC, 58 Pall Mall, Chorley, Lancs. Tel: 02572 71124

POWER MUSIC, 124c Green Lane Road, Leicester (0533) 769318

S.A.I., Regent Street, Coppull, Nr. Chorley, Lancs. 0257 791645

SUN MUSIC, 110-111 Oxford Road, High Wycombe, Bucks. 0494 36686

WHITE SOUND EQUIPMENT, 3 Albion Place, Sunderland, Tyne & Wear. (0783) 78058

WOOD BROS. SOUND CENTRE, 33 London Road, Buxton, Derbyshire. 0298 4638

WOODROFFES MUSICAL INSTRUMENTS LTD., 119 John Bright Street, Birmingham B1 1BE (021) 643 6545

CUSTOM-BUILT SOUND EQUIPMENT

ACCOUSTIC SOUND SYSTEMS, 17 Andersons, Stanford-le-Hope, Essex Stanford-le-Hope 6218

DORON SOUND SYSTEMS, 453 Brook Lane, Kings Heath, Birmingham B13 0BT. (021) 777 4971

DISC-CUTTING & MASTERING

COUNTY RECORDING SERVICES, London Road, Binfield, Bracknell, Berks. Tel: (0344) 54935

MIDLAND SOUND RECORDINGS, Meeting House Lane, Balsall Common, Coventry. (0676) 32468

TAPE TO DISC SERVICE

ANGLIA PRESSINGS, 112 Beach Road, Scratby, Great Yarmouth, Norfolk NR29 3PG, 0493-730136

DISCO SERVICES

D.J. ELECTRONICS (HACKNEY) LTD, 83 Queens Road, Southend-on-Sea, Essex, SS1 1PY. (0702) 353033/4/5

DAVE SIMMS DISCO SERVICES, 1-5 The Grove, Ealing, London W5 5DY 01-500 0520 S.I.S. (SOUND EQUIPMENT) LTD., 12 Military Road, Northampton NN1 3EU. Tel: 0604 32965

ROGER SQUIRE'S DISCO CENTRES LONDON 176 Junction Road, N19. 01-272 7474 BRISTOL 125 Church Road, Redfield. 0272 550550 MANCHESTER 251 Deansgate, 3 061-831 7676

EQUIPMENT HIRE SERVICES

JULIAN'S STUDIO INSTRUMENT RENTALS LTD. 01-459 7294/5 MAURICE PLACQUET LTD., (Colin Barton), 358-360 Uxbridge Road, Shepherds Bush, London W12. 01-749 3232

LIGHTING

CHAMELEON LIGHTING, 40 Westfield Avenue South, Saltdean, Brighton BN2 8HT. 0273 32539

LAIR HUST LTD., 7/9 Wood Close, London E2 01-639 7547

METEOR LITES, 8 Pinnocks Lane, Baldock, Herts 0462 892121

P.A. SYSTEMS

AXIS SOUND EQUIPMENT, 58 Avon Road, Bournemouth, Dorset BH8 8SE. 0202 38246

CABIN SOUND CENTRE, 1a/2 Bamborough Gdns, London W12 8QN. 01-749 1121

CASCADE MUSIC, 42/44 Upper Tooting Road, London SW17 7PD. 01-672 3997

GROUND CONTROL, 7/9 Wood Close, London E2. 01-739 7543

H H.B. P.A. HIRE, 16 Wallasey Crescent, Ickenham, Uxbridge, Middx. Ruislip (71) 73271/36986

HIWATT EQUIPMENT LTD., Park Works, 16 Park Road, Kingston-upon-Thames, Surrey. 01-549 0252/3

LAREBEE PRODUCTIONS, 17 London Mews, Paddington. 01-262 5470 MUSIC SYSTEMS HIRE, 128 Brooks Road, Cambridge. 0223 40841

STANDISH LIGHT & SOUND HIRE CO. LTD., 358 Preston Road, Standish, Nr. Wigan. (0257) 421603

E. ZEE HIRE LIMITED, 7-9 Market Road, London N7. Tel: 01-609 0246

LIVE WARE, 17 St. Anne's Court, Wardour Street, London W1V 3AN. Tel: 01-734 9901/3

R & C MUSIC, 2 High Street, Bexley, Kent. 29 51663

SUPERSTITION HIRE, 3 Turnoak Avenue, Woking, Surrey 04862 65885

PERCUSSION INSTRUMENTS

PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

EQUIPMENT REPAIR SERVICES

MAURICE PLAQUET LTD., (Colin Barton), 358-360 Uxbridge Road, Shepheards Bush, London W12 01-749 3232

AMPLIFICATION

ROKA'S SHOP, 57 Endell Street, London WC2B 9AJ. 01-240 2610

ORGANS & AMPS

BUG SOUND ELECTRONICS, 76 Manor Street, Braintree, Essex. 0376 21962

SPEAKERS

JOHNSON & JONES (Quality Speaker Repairs), 66 Dalston Lane, London E8. 01-254 9331.

GUITAR SERVICES

BRIAN COHEN, 49 Kensington Park Rd, London W11. Phone: 01-727 8719 PETER COOK, 17 Perimeade Road, Perivale, Middx. 01-998 3101 ROKA ACOUSTIC SERVICES, 67/87 Hampstead Road, London NW1. Tel: 387 3861

INSURANCE

CANWORTH BROKERS LTD., 43 South Molton Street, London W1Y 1HB 01-408 2272 (10 lines)

GIBSON & CO LTD., Inc. Insurance Brokers, 54 Uxbridge Road, London W12. 01-743 4834/5

ROGER SQUIRE'S (INSURANCE), 55 Chalbert Street, London NW8. 01-722 1130

LIGHTING EQUIPMENT FACILITIES

AARVAK ELECTRONICS, 12a Bruce Grove, London N17 6RA. Tel: 01-808 8923

CEREBRUM LIGHTS, 168 Chiltern Drive, Berrylands, Surbiton, Surrey KT5 8LS. 01-390 0051

MULTIFORM ELECTRONICS LTD., 22 Portugal Road, Woking, Surrey GU21 5JE 04862 70248

ROGER SQUIRE'S DISCO CENTRES See our address entries under the heading Disco Services.

ZENITH LIGHTING, 60 Ifield Road, London SW10. 01-352 7048

MAIN AGENTS FOR...

ALTEC & UNIVERSITY SOUND

THEATRE PROJECTS, 10 Long Acre, London WC2 9LN. 01-240 5411

MANUFACTURERS

ELKA-ORLA (UK) LIMITED, 19 Bluebridge Industrial Estate, Halstead, Essex. Halstead 5325/6

AMPLIFICATION

AFLYN AUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/36950

FLAME AMPLIFICATION, 100 Eastbank Street, Southport, Lancs 0704 37050

HIWATT EQUIPMENT LIMITED, Park Works, 16 Park Road, Kingston-Upon-Thames, Surrey. 01-549 0252/3.

SOUTHERN MUSIC, 34 Waterloo Road, Hove, Sussex 0273 733387

WATKINS ELECTRIC MUSIC LTD., 66 Offley Road, London SW9 0LU. 01-735 6568/9/0

WHITE AMPLIFICATION, 211 High Street West, Sunderland, Tyne & Wear. (0783) 43627

ZOOT-HORN SOUND EQUIPMENT, 31 Station Road, London SE25. 01-653 6018

ELECTRIC ORGAN KITS

ELVINS ELECTRONIC MUSICAL INSTRUMENTS, 12 Brett Road, Hackney E8 1JP. 01-986 8455

CABINET FITTINGS

AFLYN AUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/56950

ADAM HALL (SUPPLIES) UNIT Q, Starline Works, Grainger Road, Southend-on-Sea, Essex. 0702 613292

CUSTOM-BUILT SOUND EQUIPMENT

SUMMIT AMPLIFICATIONS, 493 Green Lanes, Haringay N4 1AL. 01-348 8870

CUSTOM-BUILT PERCUSSION & FITTING

PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

P/A EQUIPMENT

AMEK, 2nd Floor, Islington Mill, James Street, Salford, Lancs. 061-834 6747

EPICENTRUM, Foxhouse, Moor Road, Langham, Colchester, Essex 020 636 668

GELF ELECTRONICS LTD., 6 Duncombe Street, Bletchley, Milton Keynes. Tel: 0908 77503

H/H ELECTRONIC, Industrial Site, Cambridge Road, Milton, Cambridge, CB4 4AZ. (0223) 65945

RESLOSOUND, Eagle Road, Rye, E. Sussex. Rye (079 73) 2988

SOUNDCRAFT, 5/8 Great Sutton St., London EC1. 01-251 3631

SPEAKER CABINETS

FLAME AMPLIFICATION, 100 Eastbank St., Southport, Lancs. 0704 37050

SYNTHESISERS

SYNTHESISER MUSIC SERVICES LTD., 12 Holland Park, London W11. 01-221 5665

MUSICAL INSTRUMENT SHOPS

A1 MUSIC CENTRE, 88 Oxford St., Manchester 1. (061) 236 0340

ANDERTONS MUSIC CENTRE, 5 Stoke Fields, Guildford, Surrey. (0483) 75928

ASSEMBLY MUSIC, Alfred Street, Bath (0225) 63508

BERRY PIANOS, 48 Grand Parade, Haringay, London N4. 01-800 2488

ALLAN BILLINGTON LIMITED, 172/174 Park View Road, Welling, Kent. 01-303 1429/3441

COOKES BAND INSTRUMENTS, 34 Benedicts Street, Norwich, Norfolk. 0603-23563

CORNELL, J.P., 31 Spring Bank, Hull. (0482) 215335

J.P. DIAS (CARLISLE) LTD., 149-153 Botchergate, Carlisle.

DUCK SON & PINKER, Harmony Hall, Bridge Street, Bath. (0225) 5676

EUROMUSIC, 13 Princesses Parade, Waterside, Crayford, Kent DA1 4JD. (03225) 22544

How Popcorn, Frog Man, Funny Cat and Growl Wow can help your group take off!

If you're looking for a sound that's different the new Roland SH 2000 synthesizer can lay on all you can take.

Flip the tabs and you've got a choice of 30 great preset musical voices - 9 wind, 7 string (including bass and fuzz guitar), 5 percussion and keyboard sounds, plus 9 of

the weirdest special effects you've ever heard (that's where Popcorn, Frog Man, Funny Cat,

Growl Wow and their friends come in). Add a 37-note keyboard and you've got today's most exciting - and good-looking

synthesizer. And it doesn't cost the earth. Nothing like it.

24 hour telephone answer service

ELECTRONIC MUSICAL INSTRUMENT

Roland Corporation





BRODR-JORGENSEN

(UK) Limited

Unit 6, Great West Road Trading Estate, 983 Great West Road, Brentford, Middx. Tel: 01-568 4578

to the Royal Danish

Court

F.D. & H. MUSIC, 138-140 Charing Cross Road, London WC2H 0LD. 01-836 4766.

HALING SOUND, 37 Kings Road, St. Leonards-on-Sea, Sussex. 0424 42870 KEMPSTER & SON, 98 Commercial Road, Swindon, Wilts. (0973) 5523/ 26375

KENNARD & SONS LTD., 10 New Rents, Ashford, Kent. (0233) 23226 KITCHEN, R.S. LIMITED, 27-31 Queen Victoria St., Leeds. Leeds 446341 LOUGHBOROUGH MUSIC CENTRE 18 The Rushes, Loughborough, Leics. (05093) 30398

IVOR MAIRANTS MUSICENTRE, 56 Rathbore Place, London W1P 1AB. 01-636 1481

MANUSCRIPT, 107 Friern Barnet Road, London N11. 01-368 6673

MATTHEWS, 20 The Broadway, Maidstone, Kent. (0622) 673355 MILTON KEYNES MUSIC, Boogaloo Basement, 17 Bridge Street, Leighton Buzzard, Bedfordshire. 05253-66622

MR. BOTTLENECK, 7 Queens Street, Salisbury, Wilts. 0722 23689

MUSIC EQUIPMENT LTD., 55 Camberwell Church Street, London SE5. 01-701 2270

NICKLIN & SONS LIMITED, The Square, Barnstaple Devon. (0271) 2005 NORTHERN SOUNDS, 41 Jane Street, Workington CA14 3BW. 0900-4797 NORMANS (BURTON-UPON-TRENT) LTD., 1 Lichfield Street, Burton-Upon-Trent (0283) 61528

MAURICE PLACQUET LTD., 358-360 Uxbridge Road, Shepherds Bush, London W12. 01-749 3232

ROSS SOUND HOUSE, 17 Gloucester Road, Ross-on-Wye, Herefordshire. (0989) 2431

RUSHTONS MUSIC; 28 Oswald Road, Scunthorpe, S. Humberside. Scunthorpe (0724) 2400

SANDRA'S MUSIC CENTRE, 6 Allhalland Street, Bideford, North Devon (023) 722 707

DAVE SIMMS MUSIC CENTRE, 1-5 The Grove, Ealing, London W5 5DX. 01-560 0520

S.M.I. MUSICAL INSTRUMENTS LTD, 114/116 Charing Cross Road, London WC2H 0JS.

S.M.I. MUSICAL INSTRUMENTS LTD 40 College Green, Bristol 1.

S.M.I. MUSICAL INSTRUMENTS LTD 4 Burlington Arcade, Old Christ-church Road, Bournemouth.

SOUTHERN MUSIC, 34 Waterloo Road, Hove, Sussex 0273 733387 CHRIS STEVENS MUSIC CENTRE

LTD., 11 Queens Road, Southend-on-Sea, Essex. 0702 45451

CHRIS STEVENS MUSIC CENTRE LTD. 33 North Street, Romford, Essex. 70 455 42

STRINGS 'N' THINGS, 39 Fleet Street, Swindon, Wilts. 8793 39304

STROTHERS (ASSOC. RUMBELOW) Coronation Buildings, Wallasey Road, Wallasey, Cheshire. 051-638 3622/9871 DAVID VANE MUSIC. 28 Market

Street, Exmouth. 03952-75246
WAKEFIELD MUSIC CENTRE, 5
Silver Street, Wakefield. 0924 72202

WOODS (PIANOS & ORGANS) LTD. 15/17 Manchester Road, Bolton BL2 1EH. Bolton 27171. Branches: Preston 52865 & Burnley 33709

YARDLEYS, Snow Hill, Birmingham. 021-236 7441

KEYBOARD SHOPS

KEYBOARD HARMONY, 82 High Street, Redhill, Surrey RM1 1SG. 91-69821

PERCUSSION SHOPS

DRUM CENTRE, 79 Percy Street, Newcastle, Tyne & Wear. 0632 27910 DRUMLAND, 75 Lowfield Street, Dartford, Kent. (32) 24449

ALLAN BILLINGTON LIMITED, 172/174 Park View Road, Welling, Kent. 01-303 1429/3441

DRUMLAND BIRMINGHAM, 90 Navigation Street, Birmingham B5. 021-643 6641

LONDON DRUM CENTRE, 276 Portobello Road, London W10 5TE. PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

PROFESSIONAL AUDIO SUPPLIERS

R.E.W., 146 Charing Cross Road, London WC2. 01-240 3064/3068 ROGER SQUIRE'S (STUDIOS DIVISION); 55 Chalbert Street, London NW8. 01-722 1130

RECORDING STUDIOS

The Studios below are listed under maximum track capacity.

24 TRACK

ABBEY ROAD STUDIOS, 3 Abbey Road, St. John's Wood, London NW8. 01-286 1161 BASING STREET STUDIOS (ISLAND), 8-10 Basing Street, London W11. 01-229 1229

Berwick Street Recording Studios, 8 Berwick Street, London W1 01-734 1888 INDIGO SOUND STUDIOS LTD., Gartside Street, Manchester, M3 3EL (061) 834 7001

R.G. JONES RECORDING STUDIOS, Beulah Road, Wimbledon, SW19. 01-540 4441 KINGSWAY RECORDERS LIMITED,

KINGSWAY RECORDERS LIMITED 129 Kingsway, London WC2B 6NH. Tel: 01-242 7245

MAJESTIC RECORDING STUDIOS LTD., 146 Clapham High Street, London SW4. 01-622 1228/9

MANOR STUDIO, Shipton Manor, Shipton-on-Cherwell, Kidlington, Oxford. 08675 2128 PEBBLE BEACH, 12a South Farm

Road, Worthing, Sussex BN14 7BA 0903 207744

ROCKFIELD STUDIOS, Rockfield Road, Monmouth. Wales 0600 2449/ 3625

STRAWBERRY RECORDING STUDIOS 3 Waterloo Road, Stockport, Cheshire. (061) 480 9711/2

16 TRACK

ACORN RECORDS LIMITED, Church Road, Stonesfield, Oxford OX7 2PS. (099) 389 324 & 444 ANVIL OF DENHAM, North Orbital Road, Denham UB9 5HH. 01-332 3522 CENTRAL SOUND RECORDING STUDIOS LTD., 9 Denmark Street, London WC2H 8LP. 01-836 6061 CRAIGHALL RECORDING STUDIOS, 68 Craighall Road, Edinburgh EH6 4RL 031-552 3685

DECIBEL STUDIOS, 19 Stamford Hill, London N16. 01-802 7868, 01-807 2146

FOEL STUDIO LTD., Foel Llanfair, Caereinoin, Powys, Wales 093882 758573

FREERANGE STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

GROSVENOR RECORDING STUDIOS 16 Grosvenor Road, Handsworth Wood, Birmingham B20 3NP. 021-356 9636/7

HORIZON STUDIOS, Horizon House, Warwick Road, Coventry CV3 6QS. (0203) 21000

K.P.M. STUDIOS LTD., 21 Denmark Street, London WC2H 8NE. 01-836 6699

LEE SOUND STUDIO, 158 Wolverhampton Road, Pelsall, Nr. Walsall. 0922 682333/682961 ORANGE STUDIOS, 3-4 New Compton Street, London WC2. 01-836 7811/3.

R.G. JONES (OF MORDEN) LTD., Beulah Road, Wimbledon, London SW19, 01-540 4441 & 01-542 4368

MAGRITTE STUDIOS, 15 Holloway Lane, Harmondsworth, West Drayton, Middx. 01-897 9670.

PLUTO STUDIOS, 3 Waterloo Road, Stockport, Cheshire SK1 3BD. (061) 477 0434

PYE RECORDING STUDIOS, ATV House, Great Cumberland Place, London W1. 01-402 8114/7.

RIVERSIDE RECORDING STUDIOS, 78 Church Path, (Fletcher Road), Chiswick, London W4. 01-994 3142

SPACEWARD SOUND SYSTEMS, 19 Victoria Street, Cambridge, CB1 1JP. 0223-64263 (Between 10 am and 2 pm)

T.M.C. RECORDING STUDIO, 118 Mitcham Road, London SW17. 01-672 4108

T.W. MUSIC, 211 Fulham Palace Road, London W6. 01-385 4630.

GOOSEBERRY STUDIOS, 19 Gerrard Street, London W1. 01-437 6255 01-734 2257

8 TRACK

BIRD SOUND STUDIOS, Kings Lane, Nr. Stratford-Upon-Avon, Warwicks. (0789) 85705 & (0789) 3081

C.J.P. STUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/36950 COUNTDOWN SOUND STUDIO, 10 High Street, Manchester M4 1HQ. (061) 832 3339

CRAIGHALL RECORDING STUDIOS, 68 Craighall Road, Edinburgh EH6 4RL 031-552 3685

DE WOLFE STUDIO, 84 Wardour Street, London W1V 3LF. 01-439 8481

FAIRVIEW MUSIC, Great Gutter Lane, Willerby, Hull, N. Humberside HU10 6DW. (0482) 653116

FREE RANGE SOUND STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

IMPULSE ORGANISATION, 71 High Street East, Wallsend NE28 7RJ, Northumberland, Newcastle (0632) 624999

LEADER SOUND, 209 Rochdale Road, Greetland, Halifax, West Yorks. (04227) 6161

MILNER SOUND LIMITED, Studio 117c Fulham Road, London SW3. 01-589 6477

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berks. 0734 595647

4 TRACK

D.T.S. RECORDING, 16 The Broadway, Maidstone, Kent. (Maidstone) 670 326 & (Medway) 401 467

GATEWAY STUDIOS, 162a Balham High Road, London SW12. 01-673 7316 SAMMA STUDIOS, 90 Lots Road, London SW10. 01-352 4136

SEPTEMBER SOUND STUDIOS, 38 Knowl Road, Golcar, Huddersfield. Tel: 0484 58895/6

MOBILE

JET MOBILE, 8 Bell Meadow, Sutton Road, Maidstone, Kent. Maidstone 57967

ISLAND MOBILE, 8-10 Basing Street, London W11. 01-229 1229 Telex: 12421

RECORD PRODUCTIONS

IMPULSE ORGANISATION, 71 High Street East, Wallsend NE28 7RJ, Northumberland. Newcastle (0632) 674999 LOOK RECORDS LTD., 209 Denyvale Road, Wakefield, Yorks. 0924 79589

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berkshire. 0734 595647

STORM RECORDS, Pressings, sleeves. (Studio facilities available). Music publishing and songwriting services. S.A.E. 133 Park Road, Blackpool. Tel: 27357

DEMOS FOR SONGWRITERS (8 TRACK)

CARREA MUSIC, 46 Farndish Road, Irchester, Wellingborough, Northants. NN9 7EE Rushden (09334) 56520

REHEARSAL STUDIOS

FARMYARD REHEARSAL STUDIOS, White Line Road, Little Chalfont, Bucks 02404 2912

MAURICE PLACQUET LTD., London Studio: 01-749 3232. Pinewood Studio: 0753 654571

RIDGE FARM STUDIOS, Capel, Nr. Dorking, Surrey. (0306) 711571/711202

SOUTH LONDON STUDIOS, Basement 5, Bridge Parade, Waddon Road, Croydon, Surrey. 01-668 3337 01-688 1056

TRACKS REHEARSAL STUDIO, 110 Churchfield Road, Acton, London W3. 01-993 0751 & 01-992 9061

SOUND HOUSES

FENDER

FENDER SOUND HOUSE, 57/87 Hampstead Road, London NW1.01-388 7971/2.

SOUND PAD MUSIC CENTRE, 64 London Road, Leicester, (0533) 20760

H/H

JOHNSON'S MUSIC (SOUNDAROUND) LTD., 227 London Road, Sheffield. S24 NF (0742) 53127

TOUR SERVICES

LIGHTING & SOUND HIRE

ENTEC LTD, 90 Wardour Street, London W1. 01-903 5790

FLASHLIGHT & SOUND GmbH, Bussestrasse 11, 2000 Hamburg 60, West Germany. 010 494 05115527/68 Telex: 12421

RAINBOW PRODUCTIONS, 7/9 Wood Close, London E2. 01-739 7543

CONCERT SECURITY

STURICO, 17 London Mews, Paddington, London W2. Tel: 01-262 5478/9/0

WHOLESALERS

CLEARTONE MUSICAL INSTRUMENTS LTD., 27 Legge Lane, Birmingham 1. (021) 236 6100

CBS/ARBITER, 57/87 Hampstead Road, London NW1. 01-388 7971/2

WOODS (PIANOS & ORGANS) LTD., 15/17 Manchester Road, Bolton BL2 1EH, (0204) 27171





S. D. Curlee guitars have a treated oil finish. The finish is simple and easy to maintain with oil and fine steel wool.

Both the Bass and Guitar are constructed with the finest extra dense pattern wood available. The body is mahogany and the neck is Northern hard rock maple. The neck runs all the way through the body to the bridge, with the pickups and the bridge mounted into the neck. Anchoring the neck on the back of the guitar with a solid brass plate, enables the pickups to amplify all harmonics on our double octave neck. The strings are attached in a heavy brass bridge and set in a brass nut to insure long lasting sustain and desired harmonics. This in conjunction with a short headpiece (which reduces string length) and the solid brass equipment, give S. D. Curlee guitars incredible sustain.

All models are equipped with gold Schaller keys, frets that are extra wide and hard, adjustable truss rod, and American made electronics. The Guitar has individual volume controls, pickup selector switch and master tone control. We use specially designed Di Marzio Single and Dual coil pickups. The tone circuit on the Bass consists of a master volume and tone control for the brass covered Di Marzio Dual Sound Pickup.

Overseas distributors required, further details from: S. D. CURLEE, P.O. BOX 425, TINLEY PARK, II. 60477 U.S.A.

Personal Ads

Would you like to buy or sell any musical instruments? Join, or find a member for, a group? Find a songwriting partner? If so, send your request to Personal Ads, Beat Instrumental Songwriting & Recording, 23 Ridgmount Street, London, WC1 and we'll do our best to include it as soon as possible. Remember, Personal Ads are completely FREE OF CHARGE!

WANTED — bass guitarist, drummer, lead guitarist to form group with me. Must be 15 or 16 yrs old. Influences include Beach Boys, Monkees, etc. Ralph Seaman, 83 Meadow Close, Dollis Valley, Barnet, Herts.

ROCK DANCER - maybe a little singing if per suaded, would like to join friendly good hard rockin' band, in a Led Zep, Bad Co. vein, but also a bit of blues and soul on the side. All letters answered — but please only genuine letters. Dee Dancer, 8 Stockbridge Road, Winchester, Hants. Prefer London, but other bands

PIANO PLAYER wanted to arrange my songs into some order, preferably able to write music. I'm 28, look forward to any letters. Pref. Liverpool area. Billy Whitty, 19 Almond Place, Liverpool L8 7RD.

WANTED - drummer, 2nd guitarist and bass WANTED — drummer, 2nd guitarist and bass player 15-18 for Shaddows influenced group. No professionals! Must have own gear and entusiasm. Preferably in W'ton/Cannock area. Contact Chris Clark, Keeper's Cottage, Hilton Lane, Snareshill, nr W'ton, Staffs.

HULL AREA, amateur band, soon looking for gigs, require bassist (m/f) 16-20, pref. vocals. Own gear essential, plus transport. Into Own gear essential, plus transposouthern/blues/rock. Kev, Hull 646766.

BALHAM pub rock band playing West Coast type material can't find a keyboard player. Do type material can't find a keyboar you know one? Ring Mike 675 0592.

SINGER/INSTRUMENTALIST urgently required by classical/jazz rock band (own studio and P.A.) Dedication and good musical understanding essential. Golden opportunity. Ring Steve, Stock (Essex) 840434.

LEAD GUITARIST and drummer would like to combine their love for light and heavy rock with rhythm guitarist and bassist (vocals helpful but not essential). We are both 15 and anyone of any age is welcome. Ring Chris 800-7889.

RHYTHM/LEAD GUITARIST, also vocals, aged 16, seeks rock'n'roll/new wave type band (AC/DC, Feelgood, etc.) — playing for fun or possibly pub gigs etc. Must be within 5 miles of Sidcup. Contact Martin on 01-302 5823.

WANTED — guitarist, bassist, keyboards to form serious group with drummer. Original material. Influences: Camel. Starcastle, Ves. Pink Floyd. East End. Phone Nik 01-471 0475

SONGWRITER seeks financier to sponsor her demo tapes. Share profits. Manchester area. Telephone 061-795 8545 7·10 pm. or write to 26 Dovedale Ave, Prestwich, Manchester.

FOR SALE — Yamaha SY-1 synthesizer, 4 months old. £320 o.n.o. complete with hard case. Reason for sale, group split, cash needed. Tel: Herrie Bay 5492 after 6.00 pm. or write Alan Hoare, 13 Canterbury Road, Herne Bay, Kent.

VOCALIST wishes to form rock/punk band in Oswestry area. Own equipment and transport essential. Please write to S. "Rat" Firth, 9 Croeswylan Close, Oswestry, Salop.

FOR SALE — Vox AC30 amp, good condition t30; Wilson Rapier DeLuxe v.g.c. 880; WEM Copicat echo unit v.g.c. 680; fuzz pedal f6; wahar 53, or will sell the lot for £200. Write to K. Rich, 5 Beecroft Walk, Horfield, Bristol 7.

BARABBAS require vocalist or keyboard/-vocalist (17-23) into R&B and rock'n'roll, also more melodic styles and own compositions. Must be willing to rehearse and work hard. Harrow and N.W. Middlesex area. Phone Ruislip 75551/2 daytime and ask for Mike Day.

TONY KENT — pianist/organist, experienced in all styles. Hotel, ships, cabaret, backing, etc. All enquiries regarding Winter 77/78 to: Tony Kent, 1 Alma Road, Lowestoft, Suffolk. Phone 0502

FOR SALE - Boosey & Hawkes Edgware B flat clarinet, hardly played, complete with hard plush-lined lockable case. Cost £110, will accept £80. Tel: Thanet 57972 after 5.00 pm.

WANTED — male or female bassist, per-cussionist and sax player (preferably doubling on woodwind) for original rock band. Applicants must be aged 14-18, have own gear, and live in Thanet area. If interested ring Thanet 57972 after

SONGWRITER wishes to work with competent SONGWRITER wishes to work with competent rock/pop groups aiming for commercial success. Will consider anyone who sends photo and cassette sound sample (Please include postage if you want these returned). Norm, 17 Devonview St., Airdrie, Lanarkshire, ML6 9DQ. FEMALE RHYTHM guitarist (inexperienced) with own reasonable gear wants to join/form all-

with own reasonable gear wants to join/form allgirl rock group (punk or otherwise) prepared to
practice anytime. Contact Denise, 3 Norton Rd,
Southwick, Sunderland.

WANTED — lead guitar/vocals, also drummer,
to form amateur group. Own gear. Must have
wide range of music. No time wasters. Phone
Sutton Coldfield 355 1814 after 6.00 p.m.

MUSICIAN wishing to form band seeks other
ruscicans in Leeds, Harrogate, N. Yorks area.

Musical taste includes Bowie, Be-Bop, Hendrix,
Lofgren, Eno. If you're human and play an instrument pick up a phone and dial Harrogate
63765.

YOUNG CANADIAN lead guitarist seeks com-

YOUNG CANADIAN lead quitarist seeks com-YOUNG CANADIAN lead guitarist seeks com-mercial band to work thru summer vacation. Style based on Page, Renwick, Barre and Haycock. Something along lines of Zep would be nice. Own gear: Marshall 50W stack & Grant L.P. Custom. No junkies or punks. Phone Damian on Chester 28735 after 6.00 p.m. RHYTHM/LEAD guitarist (17) needs bass quitarist and drummer to form group. No

guitarist and drummer to form group. No professionals. Am into Beatles, Wings and Eagles, etc. Brian Moore, 17 Broadbourne Vale Road, Sevenoaks, Kent.



BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note that all recommended selling prices include the appropriate rate of VAT unless marked EX VAT alongside the manufacturer's name.

Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making any final decisions. Manufacturers are requested to inform us of all price changes as soon as possible.

GUITARS

	Telecaster Std 24	40.25	Blue Hill 12	62-17	2375B Rocketman		3565	185.00	N138 12-st	34.96
BALDWIN	Telecaster Std L/H 20 Telecaster Std m/	60-40	SM8 SolidSM9 Solid	80·13 90·58	black 2655ZB Rocketman	143-00	3555S		SHELTONE	
GRETSCH		63.50	Westside		Zebra 2656ZB Zebra bs	186.00	3560/12 3550S Classical	236.00	N5010 Folk banjo, N5015 Folk banjo	50.88
Sunvalley	m/neck 21	85-20	355 Bass	75.87	2375W Twin Gemini		3551 Classical	230.00	w/cs N5009 Uke banjo	92.55
Rancher	Bronco	67·90 30·20		27-62	6/12 2407 Twin Gemini	250-00	3570		N1124 Mandolin	15-14
Broadcaster (hollow) 531 84 Broadcaster (bass) 483 02	Mustang, 17	78-25	C.M.I. CMI Custom VI,	109.96	6/4	260.00	DOBRO GUITARS		N5017 Tenor banjo SATELLITE	48-85
Anniversary 554-51	Mustang L/H 19 Mustang m/neck 20	01-50	SMI Custom IV	122.76	2376 Dixie Fireball bs 2386 Memphis ctm	126.00	36	285.00	65/T Solid 2 p/u	
Streamliner 531-84 Country Club, s/	Mustang L/H m/neck 2	15-45	CMI Salisbury SG2S		d/I	154-00	33D 33HS		66/W Bass 2 p/u	33.33
burst, 589·39	Semi-acoustics: Telecaster Thinline 3	14-65	SG10B	44.52	2384 Clipper Ash	150.00		205·00 205·00	HAGSTROM 110/J Swede natural.	225.00
Country Club, nat 589-39 White Falcon 969-53	Telecaster Thinline	41-00	ST300,	67-49	2385 Clipper Ash bs . 2370 Semi-Ac Id		Dobro Mandolin	200.00	111/M Swede Black	325.00
White Falcon, stereo 1007.89 White Falcon, single		61.90	HASHIMOTO G100	38.73	2371 Semi-Ac bs	141-00	HAWAIIAN 2390 Guitar only	38.50	112/P Swede Cherry. 113/S Scandi Natural	325·00 299·00
cutaway 821-31	Basses:	02-25	G130	44·18 51·42	2374 Semi-Ac Id 2395 Semi-Ac nat		2391 Outfit		114/V Scandi Sun-	
Roc Jet, black 483.02 Roc Jet, red 448.14	Telecaster 2!	57-30	G200	57.79	2409B bs 2409BW bs	160-00			burst 115/Y Scandi Jazz	
Roc Jet, walnut 578-93	Precision narrow	51.10	G250	68· 6 8	2387 Custom Vulcan.	198-00	4 - 40 - 100 - 100 - 100 - 100		Bass Sunburst 121/R Special Sun-	325-00
Country Roc 578-93 Tennessean, cherry. 531-84	neck	60.40			2387CU Vulcan bs 2348 Phoenix		FLETCHER,		burst	225.00
Nashville, red 605.08 Country Gentleman,	Precision fretless 25 Mustang				2617\$ Artist nat 2459 Venturer	231.00	COPPOCK &		122/U Special Cherry 117/E Jimmy Oval	225.00
walnut 629-49	Musicmaster	16-25	A-Company of the Company of the Comp		2469 Vulcan II	223.00	NEWMAN		Hole Natural 123/X Jimmy Oval	365.00
Super Chet, walnut. 845-72 Super Chet, red 845-72		36-43	J. T. COPPOCI	K	2683 Solid special	232-00	KIMBARA ACOUS		Hole Sunburst	365.00
		40·30 50·38			ANTORIA WESTE	ERN	N 105 Classical N 106 Classical	36·07 39·78	124/A Jimmy F Hole Natural	365.00
	F.C. 30	60.45	ANTORIA 2355 Big Jack S.Ac.		FOLK 698E Gt. Western		N 169 Classical	43.99	125/D Jimmy F Hole	
BOOSEY &		66·65 46·50	Sunburst	173.00	684E Super Electric.		N 175 Classical N29 Classical	50·23 57·18	Sunburst 118/H Viking Sun-	
HAWKES	F 25	51·15 57·35	Maple	190-00	698 Gt. Western jbo.		N 108 Classical N 76 Classical w/cs	78·24 127·33	l 19/K Viking Cherry	285·00 285·00
DI GIORGIO (BRAZIL)	F 45	58-90	2357 Mt. Strad Violin Bs	88.00	698M Gt. Western	137.00	N30 Folk	44.22	120/O Viking White.	285-00
No 16 Signorina 69-72		71 · 30 72 · 85	2350 Memphis Custom		698BK Gt. Western Black	120-00	N71 Jumbo N72 12st	54·08 57·19	130/T Patch 2000 Synthesizer guitar.	1195-00
No 28 Classico 83-20 No 36 Bel Som 123-88	F 75	89.90	2350 Memphis std	132.00	693 Gentleman Jim		N73 Jumbo N107 12st	71 · 77 74 · 04		
No 30 Amazon 96-76	F 95 1!	50.30	2350L Memphis std	144.00	684/12 Super Jumbo .	104-00	KIMBARA ELECTR	cs		
GT30A small, 100-44	F 80		2351 Memphis d/l 2351DX Memphis d/l	136-00	684BLK Black		N116 solid sun, N117 solid nat	135-11	G.M.S.	
GT30B small 100-44 GT85 full size 58-59			2351 Memphis Ori-		684/6L Left-Hand 628/12 Californian	97-00	N120 solid white	139-11	PICATO STRINGS	(
GT120 full size 69·49			ginal 2342IV Memphis	170.00	jumbo		N 2 solid nat N 24 Bass nat		E\$77 elec	1.88
GT180 full size, 85:37 WT100 jumbo 63:61	CHAPPELL	714-250	2341 Memphis ctm d/l	154:00	628 Californian jbo 62 Bronco fk	78·00 44·00	KIMBARA MAESTR		UL77 Rock & Roll 77 It. gauge, elec	2·00 2·00
WT200 jumbo 89-56 WT100-12 jumbo 70-31	CHAPPELL		2343 Memphis jun	159.00	627/12 Bronco jbo 627L Left-Hand		N 141 Classical N 143 Folk	94·45 81·03	P750 med. gauge, elec.	2.25
VEGA	Classical: C.100	33.00	2337DX Memphis jun d/l	173.00	642 Folk	144-00	N 144 Jumbo N 145 Jumbo	94-41	735L Bass, round	
V244	C.101,	39.00	2350 Memphis white, 2405 Custom 74		670 12 str		N146 Jumbo	156-96	735M Bass, round	5.43
V445-12 str 190.00	Steelstrung:	45 -00	2451 Memphis Oldie. 2350B Memphis bs	190-00	697 Tennesse 6 695 Nashville 6		N147 12-string	115.75	736L Bass, nylon wnd	4·90 5·43
V446	C.200, 4	45 · 00 57 · 00	2660 Memphis Vine.,	150.00	758 Gt. Western		N87 Classical	24-95	736M Bass, nylon	
V845	C.201.	3, 00	2458 Memphis Spcl 2351CH Memphis	157.00	Artiste jumbo		N89 Classical	30-10	738L Bass, flat wnd	5·43 5·43
203211 (236,			Cherry	136.00	952 Antoria Vintage	82.00	N 188 Spanish	32.78	738M Bass, flat wnd 727 'Gold', Folk	4·90 2·23
			2354 Woodstock,	133.00	684/6 Super Nash-	94.00	N189 Spanish N127 Spanish	36·99 42·83	P727 'Gold', C&W	3.22
	CLEARTONE		2354S Woodstock std 2345SL Left-Hand	135.00	ville	74 00	LORENZO		P12 'Gold', 12-str 76 'Gold', Classic	3·67 1·7 8
CBS/ARBITER	MELODY		2377 Woodstock pro 2383 Woodstock ctm		CIMAR 1904 Black 2pu	83.00	N98 Student NIII Classic	16·21 18·98		
(EX VAT)		34·86 4 3·72	2338 Woodstock std.	106-00	1904S Sunburst 2pu	82·00 85·00	N99 Classic N110 Folk	23·10 19·63		_
FENDER		30·81 38·10	2347 Woodstock jun. 2394 Woodstock nat.		1908 Bass 2pu	91.00	N 102 Folk	29.17	GUILD	
Electrics: Jazzmaster 348.75	325 Folk	13.00	2345 Woodstock white	240-00	1940W White 3pu 1940 Ash 3pu	91·00 96·00	N 102 Folk N 100 Classical	29·17 28·47	AA Artist Award	1070-94
Stratocaster w trem . 300.78		29·95 21·82	2354B Woodstock bs.	130-00	1941 Cherry Jun Ipu.	75·00 75·00	N150 Classical N151 Jumbo	37·92 40·37	X-500 S-Ac 2 p/u X-175 S-Ac 2 p/u	749.64
Stratocaster L/H w. trem	350. ,	15·34 34·48	2354LB Woodstock long bs	140.00	1942 Walnut 2pu 1944 Walnut 2pu		N152 12 Str	44.40	CE-100D S-Ac 2 p/u .	446.21
Stratocaster m/neck w.trem 325-50		39.38	2352 Clipper	92.00	1949 Stereo bs 2pu 1950 White		N153 Jumbo	46-25	SF-4 Starfire Four	410.52
Stratocaster L/H m/	MIAMI FTI Elec 2	25-36	2352 Custom, 2353LDX Clipper	121-00	1951 Cherry	112-00	N 197 Jumbo sun	53-94	SFB-2 Starfire Two Bs S300 Solid 2 p/u	374·85 310·57
neck w. trem 364-25 Stratocaster 271-75	FT2 Elec 2	29-93	long bs black	106.00	1952 Bass		N36 Semi Ac 6 st N85 solid blk	63·56 68·00	SIOO-S Standard	
Stratocaster L/H 308.45 Stratocaster m/neck. 294.50	TANTARRA	32-64	2368 Člipper Fireball 2365B Dixie bs	138.00	2855		N85/S solid sun N54 solid mahog	68·00 63·07	Solid 2 p/u, S100SC Hand-carved	310-57 353-43
Stratocaster m/neck	4195 Classic	18-28	2365BL Dixie bs I/h 2366B Marksman	145-00	2841	51-00 49-00	N66 solid bass	65.56	S-90 Sclid Double	235.62
L/H	GUYATONE	20· 6 6	2366FLB Fretless bs		2839	42.50	N77 solid bass N82 solid 3 pu	71-07 72-84	S-50 Solid 1 p/u,	185-63
Telecaster d/I L/H 353:40 Telecaster Custom 263:50	HG306 Steel 5	55-52	2375 Rocketman Maple fb	144-00	TAMA GUITARS		N122 12 str	55.51	M-75CS Solid 2 p/u	392-66
Telecaster Custom	HG188C Steel 8 KLIRA	85.72	2375W Rocketman	152-00	3563 Western 3568	299·00 239·00	KENT N133 Classic	23-10	M75GS Gold hard- ware	424.82
L/H 294-50 Telecaster Custom	Westbury Jumbo 6	64.79	2375L Sunburst I/h		3560S	225.00	NI34 Jumbo NI35 Dove	27·73 33·29	M-80CS Solid 2 p/u	
m/neck		64-79 68-20		155-00	3558S 3561S	212.00	N136 Jumbo Nato	30.51	B302 Long scale,	399·81 314·15
L/H m/neck 317·75		37.16	2375 Ash	182-00	3566	198.00	N137 Hummingbird.	30-23	B301 As above 1 p/u.	257-04

J\$B2	851/W613 Western . 000:00 852/WE1030 Jumbo		-100-	Les Paul Custom,	TB-800 Tenor D L 428-00
Acoustic:	with pick-up 104-58	1		White	TB-100 Tenor 569-00
D55-NT TV Rose-	B704 12 str	To avoid unnecess	ary repetitions, cer-	Cherry 644-	00 RB-800 D L
wood Dread- nought,,	BW 650 9 str 192-00	tain abbroviations	are frequently used	Wine, 622-	00 RB-100 5-String 569-00
D50-NT Bluegrass	W621S		are frequently used	Les Paul De Luxe, Gold	PB-800 D L Banjo 1435-00 00 P8-250 Plectrum
Special Rose Dreadnought., 449-47	W610, 199.75	in our listings: ele	ctric-elec; custom-	Les Paul De Luxe,	Banjo 813.00
D44MBL Bluegrass Jubilee Maple	W620 179·05 G212 103·60			Cherry, 529 (Les Paul Signature,	00 F-5 Artist Mandolin. 1464-00 F-12 Artist Mandolin. 1221-00
Dreadnought 417-09 G-41NT Jumbo 17"	G214 131·15	Ctill, Selli-acousti	c-s/ac; organ-org;	Gold 546·1	00 A-5 Mandolin 976-00
G-41NT Jumbo 17" Body D/nuoght 413-51	MUSIMA 1612N Acoustic 19-95	professional - pro	; standard – std;	Les Paul Signature Bs, Gold 529-0	
G875NT 3 Size 15"	1612S Acoustic 19-95	acquetic - act fol	lk - fk; bass - bs;	Citation outfit 3789-1 Les Paul Signature,	00 822 12 str
Body D/nought 377-56 G-37BL Arched Back	730 Classic	acoustic - ac, 10	IN - IN, Dass - Ds,	tobacco brown s/b. 573-0	00 824 77.00
Maple D/nought 348.78	732 Classic 32·50	string-str; de lux	xe-d/l; jumbo-jbo;	Les Paul Signature bs, tobacco brown s/b. 555.0	825 94.00
D-40NT Bluegrass Jubilee Mahog.	736 Classic	niano nno: loft h	and I/he agala ag	Les Paul d/I tobacco	Savon 830 SId
D/nought 348.78	738 Classic 96·50	piano-pno, lett n	and-I/h; scale-sc;	brown s/b 529 (Les Paul d/I wine red. 505 (00 Electric 117.00
D-35NT Bluegrass D/nought Nat 302-05	50012.95	case – cs; banjo –	bjo; monitor – mt	Les Paul ctm tobacco	Electric 98.00
D55SB Spruce 546-58 D44MNT Nat 417-09	MORIDAIRA BANJOS FB IR 4-String 60-95			brown s/b 644-0 SG Custom, White 613-0	00
D40SB Spruce 348-78	FB 2R 5-String 60-95			SG Custom, Walnut. \$89-0	00
D40CNT Cutaway 399-16 D-40C Nt Florentine	GB 1 6-String 62·85 C-7D Banjo case 28·35			SG Std., Cherry 402-6 SG Custom, wine red 589-6	
Cutaway 399·16	MORIDAIRA			SG Custom w Bigsby,	ORANGE
D-25M Bluegrass Mahogany D/	MANDOLINS	MITSUMA	G280 108·00	SG Custom w Bigsby,	Orange custom
nought 258-90	MD 20	JG.101 21.00	GC3 Handmade 175:00	white 625-0	00 guitarTo order Case.,To order
Jumbo & Folk Acoustic:	MD 100	JW304/12	GC6 Handmade 230.00 GC10 Handmade 295.00		
F-50RNT Navarre Rosewc od 17" 683·16	CONCERTER	IG.102 28-00	Folk:	SG Standard, s/b 429-0 SG Standard, white. 429-0	00
F-50SB Navarre	SK612N 17-90	JC.42 35·00	FGII0N 60·00	S-I nat. satin	O B I BACE
Maple 17" Jbo, S/burst 546-58	CK 100 N	JC.43, 48-00	FG75N	SG Std., Walnut 402-0	
F-40BL Bluegrass	GK 200 Concert 32-80	JC.45 inc case 100-00 JC.46 inc case 120-00	FG17075-00	Cherry., 412-0	0 MICRO-FRETS
16" Folk	WK599SH Jbo 47·80 WK 599 Jbo 44·45	O3	FG180/1 Jumbo 92:00 FG260 Jumbo 12 Str. 92:00	SG Std. Bigsby, Walnut 412-0	Calibra
Folk Nat 266-09	WK 588 31-65	JF.202 22·50	FG280 Jumbo 105-00	SG Std. Bigsby, Sun-	Signature
F-30SB Aragon 154 Folk, S/burst 266-09	FK288,	JF.203 27-50 JW.303 30-00	FG300N Jumbo 135.00 FG360 Jumbo 137.50		
F30 RNT Smaller, 485-43	FK 299 Folk 42-45	SAKURA	FG580 Jumbo 179-00	L6-S Custom, Nat 425 (00 Stage II
F-20NT Troubadour 133 Folk. Nat 212-16		C114B	FG295		O Swinger Customised. 244-20 Spacetone 277-20
F50BL Blonde 546-58		C113A 18·00 L\$26D 73·00	FG1000 Handmade 329-00	Satin	00 Huntington
F40NT Spruce Mahog 395-50 F30RNT Small 485-43	HORNBY-SKEWES	LS26S 65.00	FG1200 Handmade 369:00 FG1500 Handmade 439:00		
B50NT Acoustic bs 539-35	HORNBT-SKEWES	LS26 55-00 LS26DS 78-50	FG2000 Handmade 519-00	Left-hand:	Husky
Twelve-String:	PALMA ACOUSTICS	F.339R 42·50	Folk w/pu:	SG Std. Bigsby, Cherry 399-0	
F-512NT Custom Rosewood 17" Jbo. 715-56	300N	MD.25	FG110E	Les Paul De Luxe,	
F-41BL Custom Flamed Maple 17"	58021.00	C136S	Semi-Acoustic:	CC Cad Channel 303 (۸۸
Jbc643-64	FG105, 27·50 JG127.2. 33·00	TG.10 27·00 TG.20 30·00	SA60	SG Spec., Cherry 339.0	
F-212XLNT Extra Large Mah g 17"	JG127 37·00	JB.24 69·50	Solids:	Cherry 648-6	0 ELECTRICS
Jbo 471.06	KASUGA ACOUSTICS	175DC in case 95.00	\$G30 109 00	Les Paul De Luxe, Cherry 529-0	SHAFTESBURY 3413
F212CNT Cutaway 456-68 F-212NT Mahogany	G100L	175DG in case 110.00	\$G35		3415 Bs
16" Folk	G200 65·00 F140 63·00	ORFEO DC,101	\$G45 159-00 \$G85 239-00	Ripper (L9-\$), Nat 394-0	O Storeo 2 P/II Bs 149-50
15¼ Folk 312-82	D200 70·00	DC.103 30-00	SG90 290-00	Ripper Fretless,	OVATION
G-312NT Rosewood 16" D/nought 485-43	T250 (12-Str)	DC.107	\$G175	Ebony	00 Breadwinner 345.00 00 Deacon 411.00
G-212NT Mahogany	HC40 135.00	DC.11242.50	SBL55 Bass Long	Grabber 3 (G-3),	Hardshell Cases 55-05
16" D/nought 402-71 Acoustic Bass:	KASUGA ELECTRICS	TAKAMINE	Scale	Nat Satin	Electric Country
B50NT 539-35	SG360	DC.125	Scale	Ebony	
Classic:	LG380B	C132S 60.00	Acoustic-Electric	Grabber, Nat Satin 277-0	0 Electric Legend 496.00
MK5 Rosewood 593-28 MK4 Padouk 355-99	LG770V 239·00	C136S, 90·00	(''Jazz''): AE12 248.00	Grabber, Ebony 319 C Grabber, Wine Red . 319 C	00 Electric Pacemaker 514:00 00 Electric Classic 505:00
MK3 Mahogany 269-67 MK2 Mahogany 212-16	\$G1800V	NORMAN	AE18	EB-3, Cherry 394.0	D Electric Patriot on appl.
FIRZ Hanogany 21210	LG2000V 299-00	B.55		EB-3, Walnut 394.0 EB-3, White 422.0	A TOT THE TITLE
	LG480S	B.30 150-00 Spec Edition 120-00		Jumbo Range	1971 bs
HOUNER	SA600	B.20 100·00	NORLIN	J-200 Artist, S/b 668-0 J-200 Artist, Nat 683-0	0 3440 West One on app
HOHNER		B.55-12		Dove Custom,	2402A 77.05
ELEC	ZENTA ELECTRICS EG50134·00	B.20-12 120·00	GIBSON Howard Roberts 845-00	Cherry	3403B 80·60
AT 2T Solid	HEG5006		Byrdland	Gospel, Nat Top 509-0	
FT 2T Solid 33-85	HET5001		L5CES	Heritage Custom, Nat Top/Rose	3405 A
JB 200 Bass 84-15	JHS ELECTRICS		2 p/u, Nat., 1453-00 Johnny Smith D, S/b, 1453-00	Back	3407A 76-95
LB 200 Bass	LP62B 87·00	JOHN BIRCH	Johnny Smith N,	Custom, Cherry 471.0	0 3407B 84-95
LP 200 G Solid 81 45	MR26 115.00	SCSL Elec	Johnny Smith, S/b 1407-00	Hummingbird Custom, Nat 485-0	TRAVIS BEAN 0 3441 Std + case 765:00
LS 200 C Solid 61-60 LS 200 US Solid 61-45		SCDL Elec 239-50 Twin-neck 379-00	Super 400 CES, Nat 1514 00	J-50, Nat Top 371-0	0 3442 Bass case 650 00
ME 20 TS Solid 44-55		Strat copy	Super 44 CES, S/b 1316:00 Byrdland, Natural 1098:00	J-45, S/b	٨
SA 200 Semi-ac 61·30 SE 28 Bass 46·00	IVOR MAIRANTS	'Rickenbircher' bs	L-5C, Single Cut- away Acoustic Nat 1078:00	J160E Custom s/b, 477-0	OVATION
SE 2T Solid	MARTIN	frm	Super 400 C Outfit,	J-40 Nat Top	Balladoor 6 cer 207.00
SG 22 Solid 42-10	D.18 375.00	SVL (Flying V) 259-20 Custom gtrs to order	Single Cutaway Acoustic, Nat 1215:00	SAXON	Custom Balladeer 305-00
SG 10B Bass	D.28	All standard custom models: 6 str. from £280.00 VAT	ES-175D 613-00	Class Range 81339-0	Glen Campbell 6-str. 359:00 O Glen Campbell 12-str 441:00
SG 2000 Custom	D.12-28., 500.00	Twin necks fr. £450.00 + VAT	ES-345 TD, Cherry 673:00 ES-345 TD, S/b 698:00	814., 46.0	O Pacemaker 12-str 395-00
Solid	O16NY inc case 350-00 D.41 inc case 850-00		ES-345 TD, Walnut 673 00	815 59·0 816 65·0	
ST 30 Solid 58-25	0021 inc case 500.00		ES-355 TD-SV 875.00 ES-335 TD, Cherry 529.00	Folk Range	Concert Classic 305.00
ST 300 Solid	D.45 1150·00		ES-335 TD, S/b 555.00	81746.0	Artist 307.00
MORIDAIRA	AROSTEGUI No. 2 24-00	KEMBLE	ES-325 TD	818 55.5 Jumbo Range	Country Artist 307-00 Patriot on appl.
842 Classic 57-95 845 Classic 70-45	No. 4	YAMAHA	White	819 55.5	0
843 Classic, 59-85		Classics:	Nat		WESTERNS
846 Classic	CALABERT OS	G55	White 598 00	BANJOS & MANDOLINS	3190 Jbo w/cs,
848 Jumbo	A	G90	Les Paul Triumph Bs Nat 572-00	AA Tenor	0 3193 Jbo w/cs 120-00
855/F301 Folk	C	G150 66.00	Les Paul Custom, Ebony, 622-00	Tenor, 3816.0	0 3194 Jbo w/cs 149·00 0 3168 12-str Jbo 31·00
856/F303 Folk 82·10	Palosanto inc case, 100.00	G220 86-00	200117, 622.00	2 201.1	- 5100 12-str 700 31.00
110					

SIGMA ACOUSTICS	FT565 12/s 169-95	P1200	2452B	106-00	HU3	14-25	Navarra	59-13
3170 Jumbo 6	FT160 94.95	10P2000	2342	159-25	BANJOS		Granada	67.87
3171 GC Folk 59-95 3172 GC Folk 85-75	FT120 Folk 59-95	MASURU KOHNO	2343 l 2337DX l		589FB	290.00	Castilla	75·97 97·36
3172 GC Folk 85.75 3173 Dreadnought 6. 95.75	EROS	CONCERT*	2344	187.50	593DX/FB	325·00 295·00	Sevilla	97.36
3174 Dreadnought 12 95.75	9578 Elec	M.K.15	2402	262-50	591/FB	288-00	Andorra	
3175 Jumbo 12 79-65 3041 Classic 69-50	9586 Bass 109-95	M.K.30 1200-00	2402DX	287-25	712	42.50	FOLK GUITARS	
3041 Classic 69-50 3042 Classic 79-65	9353 Folk 37·50	IBANEZ & CIMAR	2404	250.20	584C	22.50	FT/25	54-10
	9356 12/s Folk 47·50 9350 Folk	WESTERN & FOLK	2351AV I	163-50	MANDOLINS		FT/Super Luxe	76.95
EKO ACOUSTICS 3131 Rio Bravo 6 78-80	9350 Folk	615/12	2420CVV I	192.00	524	285.00	WESTERN GUITA	RS
3132 Rio Bravo 12 83-99	9587 6/s Electric 99·00	620 98·00 647 94·50	2469 2 2335	230.00	523	275.00	Fantom 20	51.67
1780 Ranger 6 53-99	9709 bass	647/12	2464S		526 521	300.00	Fantom 30 Fantom 33	62·69 67·71
1793 Ranger 12 64.95 3140 Navajo 6 47.30	9710 79-95 EROS MKII SOLIDS	684BK	2459 2	229-15	522		Fantom 36,	74.03
3141 Navajo 12 54-90	9711 6/s 69.95	369	2347 IV I	189·00 233·50	513	98.50	Fantom 39	80-93
3151 Sombrero 6 72.95	97126/s 79.95	370/12	2389B		516	61·00 50·75	TWELVE STRING	
3152 Sombrero 12 78-65 3153 Eldorado 6 105-90	9713 Bass 79.95	371	2460 3	323.65	511	58.50	GUITARS	70.70
3154 Eldorado 12 115-95	LARAMIE GUITARS	393 77.50	2461		514	58-50	Fantom 112 Fantom 212	72·73 83·26
3143 El Paso 92·20	9717 Jumbo	3718K	2463		1521	22.75	Fantom 312	93.79
3142 El Guacho 128·50 3137 Studio L 25·95	9714 Jumbo	355/12	2471AC	330.00	80	45·00 59·75	J/12 N Electric	93.56
3137 Studio L 25-95 Left Hand to order 15%	KISO-SUZUKI	665BS 136·50	2626B 2	277.50	E.M.I	42.50	SOLID BODY	
Extra. All Models.	9502 Classic 26-85	LH684/12BK	2630 2 LH2350 I	256.75	*Prices include Hard		ELECTRIC GUITAR	RS
1519 Bouzouki 71-99 1480 Mandoline 27-20	9503 Classic	1 H647 97:00	2663 2		Shell case		Dyno II	102·93 115·87
1480 Mandoline 27·20 1404 Tenor Banjo 58·70	9504 Classic	LH647/12 101-50	2387C	230-00			Vedette, Super Jazz,	
1405 G Banjo 67·25	9505 Classic	LH615/12	2387B 2	235.00		SHEWARD IN	Red Flame	106.68
1406 Banjoline 57-85	9651 Folk 49-95	LH684BK	2388B/S I	195-50	W.M.I.		Black Pearl	116.06
CLASSICAL	9582 Folk 44-95	2846	LH1388B/S	201.50			THIN BODY	
3076 44-35	9653 12/s Folk 59-95 9507 Folk 52-95	752	2453 2		G101 Std. Flk	10.95	ELECTRIC GUITAR	
3077		684BK/12	2455	242.50	K200 Folk K320 Concert Folk	16·95 20·95	Caravel	105.75
3078 58·95 3079 94·35	TATRA 9198 Classic	952 87.50	2352C Î	134-50	KD28 Jbo Western	33.50	DS/2T DS/Artist	138-56
3080	9225 Classic 24-95	767	2352DX . I	152.50	KD28-12 12st Jbo	39.50	•	130 00
SUZUKI CLASSICAL	Hi-Spot Nylon 14-95	6425ID.,	2369B/W	180·00	K.410 Concert D/	26.50	BASS ELECTRIC GUITARS	
GUITARS	Hi-Spot Steel, 13-95	2609	LHFG360S	157.50	K.442 Auditorium	26.50	Special Bass	142-31
3065 33.70			LIJOSETEN					100 54
		R. MATSLICKA	LH2351DX 1	198-50	Folk	23.95	Black Bass	
3066		R. MATSUOKA WESTERN	2348 2	239-50	K.550 Jbo pce back	23·95 33·95	DS/Bass	121-12
3066	SIIMMEREIEID	WESTERN DREADNOUGHT*	2348	239·50 248·50	K.550 Jbo pce back KDG.70 D/I Jbo	33·95 39·50	DS/Bass Starfire Bass	121·12 87·56
3066	SUMMERFIELD	WESTERN DREADNOUGHT* D30 130.00	2348	239·50 248·50 900·00	K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull	33.95	DS/Bass Starfire Bass Red Bass	121·12 87·56
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00		WESTERN DREADNOUGHT* D30	2348. 2 2348B. 2 2670. 9 2680. 2 2681. 3	239·50 248·50 900·00 225·00 358·50	K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull Classic:	33·95 39·50 23·95	DS/Bass	121·12 87·56 115·87
3066. 35-95 3067 Matt Finish 50-50 3068. 49-95 3069. 57-50 3070 Handmade. 102-00 3071 Handmade. 175-00	STUDENT CLASSIC 739 23·50	WESTERN DREADNOUGHT* D30. 130.00 D40. 200.00 D50. 218.00 D60. 250.00	2348. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3	239·50 248·50 900·00 225·00 358·50 358·50	Folk	33·95 39·50	DS/Bass	121·12 87·56 115·87 RS 165·24
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175:00 STUDENT GUITARS	STUDENT CLASSIC	WESTERN DREADNOUGHT* D30. 130·00 D40. 200·00 D50. 218·00 D60. 250·00 D80. 325·00	2348. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3	239·50 248·50 900·00 225·00 358·50 495·00	Folk. K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull Classic: KC.265 Student KC.333 Concert KC225 Classic	33.95 39.50 23.95 18.75 19.75 15.50	DS/Bass. Starfire Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio I Model Studio II	121·12 87·56 115·87 RS 165·24 294·84
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50 218-00 D60. 250-00 D80. 325-00 LEVIN	2348. 2 23488. 2 2670. 9 2680. 2 2681. 3 2676. 4 2617. 2 2618. 2	239 · 50 248 · 50 900 · 00 225 · 00 358 · 50 358 · 50 495 · 00 275 · 50 273 · 00	Folk	33.95 39.50 23.95 18.75 19.75	DS/Bass Starfire Bass Red Bass JOSE RAMITEZ CONCERT GUITA Model Studio II Model Studio II Model Flamenco	121·12 87·56 115·87 RS 165·24 294·84 437·40
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas. 11.80	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130·00 D40. 200·00 D50. 218·00 D60. 250·00 D80. 325·00 LEVIN 315S. 850·00	23488 2 23488 2 2670 9 2680 2 2681 3 2671 3 2676 4 2617 2 2618 2 2619 3	239 · 50 248 · 50 900 · 00 225 · 00 358 · 50 495 · 00 275 · 50 273 · 00 803 · 50	Folk	33.95 39.50 23.95 18.75 19.75 15.50 26.95	DS/Bass. Starfire Bass. Red Bass. PoSE RAMITEZ CONCERT GUITA Model Studio II. Model Studio II. Model Stamenco Model Concierto.	121·12 87·56 115·87 RS 165·24 294·84 437·40 TBA
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulet. 17.25 3058 Constanta 12.50 1512 Kansas Variant 11:80	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130·00 D40. 200·00 D50. 218·00 D60. 250·00 D80. 325·00 LEVIN 315S. 850·00 W36. 220·00 W32. 325·00	2348. 2 23488. 2 23488. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3	239-50 248-50 900-00 225-00 358-50 358-50 495-00 275-50 273-00 303-50 192-75	Folk	33.95 39.50 23.95 18.75 19.75 15.50 26.95	DS/Bass. Starfire Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio II. Model Studio II. Model Flamenco Model Concierto. RICARDO SANCH	121·12 87·56 115·87 RS 165·24 294·84 437·40 TBA
3066	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130·00 D40. 200·00 D50. 218·00 D60. 250·00 D80. 325·00 LEVIN 315S. 850·00 W36. 220·00 W32. 325·00 MACCAFERRI REPLICA*	23488 2 23488 2 2670 9 2680 2 2681 3 2671 3 2676 4 2617 2 2618 2 2619 3	239 · 50 248 · 50 900 · 00 225 · 00 358 · 50 495 · 00 275 · 50 273 · 00 303 · 50 192 · 75 263 · 50	Folk	33.95 39.50 23.95 18.75 19.75 15.50 26.95	DS/Bass	121·12 87·56 115·87 RS 165·24 294·84 437·40 TBA
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulet. 17.25 3058 Constanta 12.50 1512 Kansas Variant 11:80	STUDENT CLASSIC 739. 23-50 5106. 18-25 IBANEZ & CIMAR CLASSIC 395. 54-50 396. 59-85 397. 65-96 398. 73-30	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50 218-00 D60. 250-00 D80. 325-00 LEVIN 3155. 850-00 W36. 220-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00	23488 2 23488 2 2470. 9 2680. 2 2671. 3 2671. 3 2675. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2	239 · 50 248 · 50 900 · 00 225 · 00 358 · 50 495 · 50 275 · 50 273 · 00 303 · 50 192 · 75 263 · 50 283 · 50	Folk	33.95 39.50 23.95 18.75 19.75 15.50 26.95	DS/Bass. Starfire Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio II. Model Studio II. Model Flamenco Model Concierto. RICARDO SANCH CARPIO CONCERT GUITARS Model 40 E.	121·12 87·56 115·87 RS 165·24 294·84 437·40 TBA IS T
3066	STUDENT CLASSIC 739. 23-50 \$106. 18-25 IBANEZ & CIMAR CLASSIC 395. 54-50 396. 59-85 397. 65-96 398. 73-30 387. 60-00	WESTERN DREADNOUGHT* D30	23488. 2 23488. 2 23498. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 26258. 2 26258. 2 2638. 2 2658. 2 2658. 2 2658. 2	239-50 248-50 2400-00 225-00 258-50 358-50 495-00 275-50 273-00 303-50 263-50 283-50 CS	Folk K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull Classic: KC.265 Student KC225 Classic KC225 Classic KDG50 D/I Classic Electric: K1B. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 23.95 27.95	DS/Bass. Starfire Bass. Red Bass. Ped Bass. JOSE RAMITEZ CONCERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 40.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T
3066	STUDENT CLASSIC 739. 23·50 \$106. 18·25 IBANEZ & CIMAR CLASSIC 395. 54·50 396. 59·85 397. 65·96 398. 73·30 387. 60·00 388. 67·85 2856. 82·00	WESTERN DREADNOUGHT* D30. 130·00 D40. 200·00 D50. 218·00 D60. 250·00 D80. 325·00 LEVIN 315S. 850·00 W36. 220·00 W32. 325·00 W36. 220·00 W32. 120·00 W32. 140·00 MAC.2 140·00 MAC.2 5pecial 150·00 MAC.3 165·00	23488. 2 23488. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 SUMBRO ELECTRIC	239-50 248-50 900-00 225-00 358-50 358-50 358-50 275-50 273-00 803-50 192-75 263-50 283-50 CS 88-00	Folk. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo:	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 23.95 27.95	DS/Bass. Starfire Bass. Red Bass. Pose RAMITEZ CONCERT GUITA Model Studio II. Model Studio II. Model Flamenco. Model Concierto. RICARDO SANCH CARPIO CONCERT GUITARS Model 40 E. Model 40 E. Model 438.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA 1S T
3066	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130·00 D40. 200·00 D50. 218·00 D60. 250·00 D80. 325·00 LEVIN 315S. 850·00 W36. 220·00 W32. 325·00 MACCAFERRI REPLICA* MAC.2 140·00 MAC.3 165·00 T. HARUO WESTERN GUITARS	23488. 2 2348B. 2 2470. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2638. 2 2648. 2 2649. 3	239-50 248-50 248-50 200-00 225-00 358-50 358-50 358-50 2773-00 2773-00 303-50 192-75 263-50 283-	Folk. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo:	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 23.95 27.95	DS/Bass. Starfire Bass. Red Bass. Ped Bass. JOSE RAMITEZ CONCERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 40.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA 1S T
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas 11.80 1513 Kansas Variant 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30	2348. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 SUMBRO ELECTRIC SG6M. SG36M. SG36N. 5 SC36W. 1	239-50 248-50 900-00 925-00 358-50 358-50 495-00 275-50 273-00 303-50 192-75 263-50 283-50 CS 78-50 88-00 121-00 104-00 104-00	Folk. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo:	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 23.95 27.95	DS/Bass. Starfire Bass. Red Bass. Red Bass. PoSE RAMITEZ CONCERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 38 Model 38 Model 33 Flamenco. Model 32 Flamenco.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA 1S T
3066	STUDENT CLASSIC 739 23-50 5106 18-25	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 59ecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 *760. 250-00	23488. 2 23488. 2 23488. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2632642M. SG6M. I SC36W. SC36W. I SC3. I JB200. I	239-50 248-50 900-00 225-00 358-50 358-50 358-50 273-00 303-50 283-50 283-50 CS 78-50 88-00 121-00 104-00 104-00 104-00	Folk	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 23.95 27.95	DS/Bass. Starfire Bass. Red Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio II. Model Studio II. Model Studio II. Model Goncierto. MICARDO SANCH CARPIO CONCER' GUITARS Model 40. Model 38. Model 33 Flamenco. Model 32 Flamenco. PRUDENCIO SAE: GUITARS	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA 1S T
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta. 12.50 1512 Kansas Variant 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LEVIN 315S. 850-00 W36. 220-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.2 5pecial. 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 CSL & IBANEZ	23488. 2 23488. 2 23498. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 26258. 2 26258. 2 26258. 3 263. 1 5036N. 1 5036N. 1 5036N. 1 5036N. 1 503 503 1 B200. 1	239-50 248-50 248-50 200-00 225-00 358-50 495-00 495-00 2773-00 303-50 192-75 263-50 283-50 283-50 21-00 104-00 1115-00	Folk. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u. Banjo: KB.52 Deluxe	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 23.95 27.95	DS/Bass. Starfire Bass. Red Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Studio II. Model Flamenco. Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 38. Model 38 Flamenco. Model 32 Flamenco. PRUDENCIO SAEZ GUITARS Model 22 Flamenco.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58
3066	STUDENT CLASSIC 739 23-50 5106 18-25	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 CSL & IBANEZ ELECTRICS	23488. 2 23488. 2 23498. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 26258. 2 26258. 2 26258. 3 263. 1 5036N. 1 5036N. 1 5036N. 1 5036N. 1 503 503 1 B200. 1	239-50 248-50 248-50 200-00 225-00 358-50 495-00 495-00 2773-00 303-50 192-75 263-50 283-50 283-50 21-00 104-00 1115-00	Folk	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 27.95 39.50	DS/Bass. Starfire Bass. Red Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio II. Model Studio II. Model Studio II. Model Flamenco. RICARDO SANCH CARPIO CONCERT GUITARS Model 40 E. Model 40 E. Model 33 Flamenco. Model 33 Flamenco. PRUDENCIO SAE; GUITARS Model 41 E. Model 42 Flamenco. PRUDENCIO SAE; GUITARS Model 43 Flamenco. Model 44 E. Model 45 E. Model 46 E. Model 47 E. Model 47 E. Model 48	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas. 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT165 12/s. 129.95 EC20 Classic. 59.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50 218-00 D60. 250-00 D80. 325-00 EVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750 235-00 CSL & IBANEZ ELECTRICS 2350. 148-75	2348. 2 2348B. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2638. 2 2642M. S SUMBRO ELECTRIC SG6M. 1 SC36W. 1 SC36W. 1 SC36W. 1 SC3. 1 SC36W. S SC3. 1 S SC36W. S SC3. 1 S SC36W. S SC36W. S SC3. 1 S SC36W. S SC3. 1 S SC36W. S SC3. 1 S SC36W. S SC36W. S SC3. 1 S SC36W. S	239-50 248-50 900-00 225-00 358-50 358-50 275-50 275-50 275-50 275-50 275-50 275-50 275-50 275-50 275-50 283-50 283-50 283-50 283-50 281-00 104-00 104-00 115-00 115-50	Folk K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic KB 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS G 400 Standard G I50A Classic G I52 Folk	33.95 39.50 23.95 18.75 19.75 19.75 19.50 26.95 29.95 23.95 27.95 39.50	DS/Bass. Starfire Bass. Red Bass. Red Bass. PRONCERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Studio II. Model Flamenco Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 38 Hamenco. Model 33 Flamenco. Model 32 Flamenco. PRUDENCIO SAE' GUITARS Model 32 Flamenco. Model 32 Flamenco. Model 32 Flamenco. Model 32 Flamenco. Model 34 Hamenco. Model 34 Hamenco. Model 41 Hamenco. Model 41 Hamenco. Model 41 Hamenco. Model 41 Hamenco.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas 11.80 1513 Kansas Variant 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT165 12/5. 129.95 EC20 Classic. 59.95 EC15 49.95 FT570SB. 139.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.3 59ecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS **T50. 235-00 **T60. 250-00 CSL & IBANEZ ELECTRICS 2350DX 180-00 FG360S 145-00	2348. 2 2348B. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2625B. 2 2625B. 3 263. 1 263. 1 263. 1 264. 2 2625B. 3 27 2625B. 3 28 29 20 20 20 20 20 20 20 20 20 20 20 20 20	239-50 248-50 900-00 225-00 3558-50 495-00 2773-00 303-50 192-75	Folk	33-95 39-50 23-95 18-75 19-75 15-50 26-95 29-95 23-95 27-95 39-50	DS/Bass. Starfire Bass. Red Bass. Red Bass. Red Bass. Red Bass. Posser Ramitez CONCERT GUITA Model Studio II. Model Studio II. Model Flamenco Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40. Model 38. Model 38 Flamenco. Model 40. Model 12. Model 12. Model 14.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 95-58 Z
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta. 12.50 1512 Kansas Variant 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT155 12/s. 129.95 EC20 Classic. 59.95 EC20 Classic. 59.95 EC15 49.95 FT570SB. 139.95 FT570SB. 139.95	STUDENT CLASSIC 739. 23-50 \$106. 18-25 IBANEZ & CIMAR CLASSIC 395. 54-50 396. 59-85 397. 65-96 398. 73-30 387. 60-00 388. 67-85 2856. 82-00 2857. 101-50 4142 Pedal Steel. 329-92 4140 Professional Twin Neck Pedal Steel. 768-38 2858. 121-50 2859. 162-00 2860. 200-00 MITSURU TAMURA	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LEVIN 315S. 850-00 W36. 220-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.2 Special 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 *750. 235-00 CSL & IBANEZ ELECTRICS 2350. 148-75 2350DX 180-00 FG360S 145-00 FG360S 145-00 S218-00 148-75 S2350DX 180-00 FG360S 145-00 S218-00 148-75 S2350DX 180-00 FG360S 145-00 S218-00 148-75 S2350DX 180-00 FG360S 145-00 S218-00-00 FG360S 145-00	2348. 2 2348B. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2642M. SC36W. 1 SC36W.	239-50 248-50 248-50 225-00 358-50 495-00 358-50 495-50 192-75-50 192-75 663-50 192-75 163-50 121-00 104-00 104-00 115-00 115-50 115-50 4RS 86-50	Folk. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS G 400 Standard G I50A Classic G I50A Classic G I50 Classic G 180 Classic G 190 Classic G 190 Classic G 190 Classic	33-95 39-50 23-95 18-75 19-75 15-50 26-95 29-95 23-95 27-95 39-50	DS/Bass. Starfire Bass. Red Bass. Red Bass. PROMERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Studio II. Model Flamenco Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 38 Model 38 Flamenco. Model 32 Flamenco. PRUDENCIO SAE' GUITARS Model 32 Flamenco. PRUDENCIO SAE' GUITARS Model 12. Model 14. Model 12. Model 14. Model 14. Model 21. Model 24.	121-12 87-566 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069 57.50 3070 Handmade 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas 11.80 1513 Kansas Variant 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50 ROSETTI EPIPHONE FT 145 Jumbo. 79.95 FT 165 12/s. 129.95 EC 20 Classic. 59.95 EC 15 49.95 FT 130 Folk. 69.95 FT 130 Folk. 69.95 FT 130 Folk. 69.95 FT 135 Folk. 82.50	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 516-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *T50. 235-00 *T60. 250-00 CSL & IBANEZ ELECTRICS 2350D 148-75 2350DX 180-00 2351DX 181-50 2351DXCS 185-50	23488. 2 23488. 2 23488. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 26258. 2 26258. 2 26258. 3 2642M. SC36N. 1 SC36N. 1 SC36N. 1 SC36N. 1 SC36N. 1 SC3 1 JB200. STUDENT GUITAR KPI. KP2. HAWAIIAN GUITA 2251. 2250. HG118C. 1	239-50 248-50 248-50 225-00 358-50 495-00 358-50 495-50 192-75-50 192-75 663-50 192-75 163-50 121-00 104-00 104-00 115-00 115-50 115-50 4RS 86-50	Folk. K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull Classic: KC.265 Student KC.235 Classic KDG50 D/I Classic KDG50 D/I Classic KB I 30 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS G 400 Standard G I50A Classic G 180 Classic G 190 Classic G 190 Classic G 190 Classic G 140 Jumbo	33.95 39.50 23.95 18.75 19.75 15.50 26.95 29.95 23.95 27.95 39.50	DS/Bass. Starfire Bass. Red Bass. Red Bass. Red Bass. Pose RAMITEZ CONCERT GUITA Model Studio II. Model Studio II. Model Studio II. Model Flamenco Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40. Model 38. Model 37 Flamenco. Model 38 Flamenco. PRUDENCIO SAE: GUITARS Model 21. Model 14. Model 12. Model 14. Model 21. Model 21. Model 24. Model 24. Model 26.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069 57.50 3070 Handmade 102.00 3071 Handmade 175.00 STUDENT GUITARS 3057 Dulcet 17.25 3058 Constanta 12.50 1512 Kansas 11.80 1513 Kansas Variant 11.80 3166 Texan Jumbo 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo 79.95 FT165 12/s 12.99 EC20 Classic 59.95 EC15 49.95 FT570SB 139.95 FT130 Folk 69.95 FT135 Folk 82.50 FT200 94.95 FT200 94.95 FT140 74.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 CSL & IBANEZ ELECTRICS 2350. 148-75 2350DX 180-00 FG360S 145-00 GG351DX 181-50 2351DXCS 185-50 2341DX 20-00	2348. 2 2348B. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2675. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2638. 2 2638. 2 26434. 3 2643. 1 2645. 2 2625B. 2	239-50 248-50 248-50 200-00 225-00 225-00 255-8-50 255-8-50 263-50 263-50 283-50 283-50 281-50 281-50 281-50 281-50 281-50 281-50 281-50 281-50 281-50 281-50 281-50 281-50	Folk. K.550 Jbo pce back. K.620 Lassic. K.625 Student. K.6233 Concert. K.625 Classic.	33-95 39-50 23-95 18-75 19-75 15-50 26-95 29-95 23-95 27-95 39-50 10-04 18-23 25-68 21-55 30-78 31-19	DS/Bass. Starfire Bass. Red Bass. Red Bass. Provided Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Studio II. Model Flamenco. Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 40. Model 38 Flamenco. PRUDENCIO SAEZ GUITARS Model 32 Flamenco. PRUDENCIO SAEZ GUITARS Model 2. Model 14. Model 12. Model 14. Model 14. Model 24. Model 24. Model 25. Model 26. Model 26. Model 28 Flamenco. Model 27. Model 28 Flamenco. Model 28 Flamenco. Model 28 Flamenco.	121-12 87-566 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z 16-20 21-06 24-30 25-92 19-44 55-08 66-42 37-26 19-41
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas. 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT150 12/5. 129.95 EC20 Classic. 59.95 EC15 49.95 FT150 512/6. 69.95 FT130 Folk. 69.95 FT130 Folk. 69.95 FT130 Folk. 92.50 FT130 Folk. 92.50 FT140. 74.95 FT140. 74.95 FT150. 115.00	STUDENT CLASSIC 739 23·50 5106 18·25 18ANEZ & CIMAR CLASSIC 395 54·50 396 59·85 397 65·96 398 73·30 387 60·00 2857 101·50 4142 Pedal Steel 32·92 4140 Professional Twin Neck Pedal Steel 768·38 2858 121·50 2859 162·00 2859 162·00 2850 200·00 MITSURU TAMURA HAND MADE CONCERT* P800 325·00 7700 285·00 285·00 7700 285·00 285·00 285·00 285·00 270·00 270·00 27	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.3 165-00 T. HARUO WESTERN GUITARS **T50. 235-00 **T60. 250-00 CSL & IBANEZ ELECTRICS 2350DX 180-00 C351DX 181-50 2351DXCS 185-50 2341DX 210-00 2341DX 210-00 2350W. 157-75	2348. 2 2348B. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2652B. 2 2652B. 2 2642M. 5 2636W. 1 2636W. 1 2736W. 1 2736W	239-50 248-50 900-00 258-50 258-50 358-50 495-00 275-50 273-50 303-50 192-75 263-50 278-50 88-00 121-00 104-00 104-00 115-50 115-50 115-50 4RS 86-50 88-65 8	Folk. K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull Classic: KC.265 Student KC.235 Classic KDG50 D/I Classic KDG50 D/I Classic KB 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS G 400 Standard G I50A Classic G 190 Classic G 140 Jumbo WELSON: CLASSIC GUITAR: Cordoba	33.95 39.50 23.95 18.75 19.75 15.50 26.95 27.95 23.95 27.95 39.50	DS/Bass. Starfire Bass. Red Bass. Re	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069 57.50 3070 Handmade 102.00 3071 Handmade 175.00 STUDENT GUITARS 3057 Dulcet 17.25 3058 Constanta 12.50 1512 Kansas 11.80 1513 Kansas Variant 11.80 3166 Texan Jumbo 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo 79.95 FT165 12/s 12.99 EC20 Classic 59.95 EC15 49.95 FT570SB 139.95 FT130 Folk 69.95 FT135 Folk 82.50 FT200 94.95 FT200 94.95 FT140 74.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 CSL & IBANEZ ELECTRICS 2350. 148-75 2350DX 180-00 FG360S 145-00 GG351DX 181-50 2351DXCS 185-50 2341DX 20-00	2348. 2 2348B. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2675. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2638. 2 2638. 2 26434. 3 2643. 1 2645. 2 2625B. 2	239-50 248-50 900-00 258-50 258-50 358-50 495-00 275-50 273-50 303-50 192-75 263-50 278-50 88-00 121-00 104-00 104-00 115-50 115-50 115-50 4RS 86-50 88-65 8	Folk. K.550 Jbo pce back. K.620 Lassic. K.625 Student. K.6233 Concert. K.625 Classic.	33-95 39-50 23-95 18-75 19-75 15-50 26-95 29-95 23-95 27-95 39-50 10-04 18-23 25-68 21-55 30-78 31-19	DS/Bass. Starfire Bass. Red Bass. Red Bass. Provided Bass. Red Bass. JOSE RAMITEZ CONCERT GUITA Model Studio I. Model Studio II. Model Studio II. Model Studio II. Model Flamenco. Model Concierto. RICARDO SANCH CARPIO CONCER' GUITARS Model 40 E. Model 40. Model 38 Flamenco. PRUDENCIO SAEZ GUITARS Model 32 Flamenco. PRUDENCIO SAEZ GUITARS Model 2. Model 14. Model 12. Model 14. Model 14. Model 24. Model 24. Model 25. Model 26. Model 26. Model 28 Flamenco. Model 27. Model 28 Flamenco. Model 28 Flamenco. Model 28 Flamenco.	121-12 87-566 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas. 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT150 12/5. 129.95 EC20 Classic. 59.95 EC15 49.95 FT150 512/6. 69.95 FT130 Folk. 69.95 FT130 Folk. 69.95 FT130 Folk. 92.50 FT130 Folk. 92.50 FT140. 74.95 FT140. 74.95 FT150. 115.00	STUDENT CLASSIC 739 23·50 5106 18·25 18ANEZ & CIMAR CLASSIC 395 54·50 396 59·85 397 65·96 398 73·30 387 60·00 2857 101·50 4142 Pedal Steel 32·92 4140 Professional Twin Neck Pedal Steel 768·38 2858 121·50 2859 162·00 2859 162·00 2850 200·00 MITSURU TAMURA HAND MADE CONCERT* P800 325·00 7700 285·00 285·00 7700 285·00 285·00 285·00 285·00 270·00 270·00 27	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.3 165-00 T. HARUO WESTERN GUITARS **T50. 235-00 **T60. 250-00 CSL & IBANEZ ELECTRICS 2350DX 180-00 C351DX 181-50 2351DXCS 185-50 2341DX 210-00 2341DX 210-00 2350W. 157-75	2348. 2 2348B. 2 2348B. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2652B. 2 2652B. 2 2642M. 5 2636W. 1 2636W. 1 2736W. 1 2736W	239-50 248-50 900-00 258-50 258-50 358-50 495-00 275-50 273-50 303-50 192-75 263-50 278-50 88-00 121-00 104-00 104-00 115-50 115-50 115-50 4RS 86-50 88-65 8	Folk. K.550 Jbo pce back KDG.70 D/I Jbo K.475 J.L. Seagull Classic: KC.265 Student KC.235 Classic KDG50 D/I Classic KDG50 D/I Classic KB 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS G 400 Standard G I50A Classic G 190 Classic G 140 Jumbo WELSON: CLASSIC GUITAR: Cordoba	33.95 39.50 23.95 18.75 19.75 15.50 26.95 27.95 23.95 27.95 39.50	DS/Bass. Starfire Bass. Red Bass. Re	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT165 12/s. 129.95 EC20 Classic. 59.95 EC10 Classic. 59.95 EC10 49.95 FT135 Folk. 69.95 FT130 Folk. 69.95 FT130 Folk. 69.95 FT135 Folk. 82.50 FT200. 94.95 FT140. 74.95 FT150. 115.00 FT550 Folk. 159.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *T50. 235-00 *T60. 250-00 *CSL & IBANEZ ELECTRICS 2350DX 180-00 FG360S 145-00 2351DX 181-50 2351DX 181-50 2351DX 181-50 2351DX 181-50 2341DX 210-00 2350W. 157-75 2451. 206-00	23488. 2 23488. 2 23488. 2 2470. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2638. 2 2638. 2 2642M. SC36W. 1	239-50 200-20 200-20 2158-50	Folk. K.550 Jbo pce back. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS WOODS G 400 Standard G I50A Classic G I50A Classic G I50 Classic G I90 Classic G 190 Classic G 190 Classic G 190 Classic G 190 Classic CLASSIC GUITAR Cordoba Valencia	33.95 39.50 23.95 18.75 19.75 15.50 26.95 27.95 27.95 39.50 10.04 18.23 25.68 21.55 30.78 31.19	DS/Bass. Starfire Bass. Red Bass. Model Studio II. Model Flamenco. Model Studio II. Model Flamenco. RICARDO SANCH CARPIO CONCER. GUITARS Model 40. Model 33 Flamenco. Model 32 Flamenco. Model 32 Flamenco. PRUDENCIO SAE: GUITARS Model 2. Model 12. Model 14. Model 12. Model 14. Model 21. Model 21. Model 24. Model 25. Model 26. Model 26. Model 28 Flamenco. Mandoline Model Lady ‡ size . Model 21 W. Model 21 W. Model 21 W. Model 22 Mandoline Model Lady ‡ size . Model 21 W.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z 16-20 21-06 24-30 25-92 19-44 55-08 66-42 13-40 19-44 19-44 19-44 19-44 19-44
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT165 12/s. 129.95 EC20 Classic. 59.95 EC10 Classic. 59.95 EC10 49.95 FT135 Folk. 69.95 FT130 Folk. 69.95 FT130 Folk. 69.95 FT135 Folk. 82.50 FT200. 94.95 FT140. 74.95 FT150. 115.00 FT550 Folk. 159.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *T50. 235-00 *T60. 250-00 *CSL & IBANEZ ELECTRICS 2350DX 180-00 FG360S 145-00 2351DX 181-50 2351DX 181-50 2351DX 181-50 2351DX 181-50 2341DX 210-00 2350W. 157-75 2451. 206-00	23488. 2 23488. 2 23488. 2 2470. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2638. 2 2638. 2 2642M. SC36W. 1	239-50 700-20 70	Folk. K.550 Jbo pce back. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS WOODS G 400 Standard G I50A Classic G I50A Classic G I50 Classic G I90 Classic G 190 Classic G 190 Classic G 190 Classic G 190 Classic CLASSIC GUITAR Cordoba Valencia	33.95 39.50 23.95 18.75 19.75 15.50 26.95 27.95 27.95 39.50 10.04 18.23 25.68 21.55 30.78 31.19	DS/Bass. Starfire Bass. Red Bass. Model Studio II. Model Flamenco. Model Studio II. Model Flamenco. RICARDO SANCH CARPIO CONCER. GUITARS Model 40. Model 33 Flamenco. Model 32 Flamenco. Model 32 Flamenco. PRUDENCIO SAE: GUITARS Model 2. Model 12. Model 14. Model 12. Model 14. Model 21. Model 21. Model 24. Model 25. Model 26. Model 26. Model 28 Flamenco. Mandoline Model Lady ‡ size . Model 21 W. Model 21 W. Model 21 W. Model 22 Mandoline Model Lady ‡ size . Model 21 W.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z 16-20 21-06 24-30 25-92 19-44 55-08 66-42 13-40 19-44 19-44 19-44 19-44 19-44
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT165 12/s. 129.95 EC20 Classic. 59.95 EC10 Classic. 59.95 EC10 49.95 FT135 Folk. 69.95 FT130 Folk. 69.95 FT130 Folk. 69.95 FT135 Folk. 82.50 FT200. 94.95 FT140. 74.95 FT150. 115.00 FT550 Folk. 159.95	STUDENT CLASSIC 739 23·50 5106 18·25 18ANEZ & CIMAR CLASSIC 395 54·50 396 59·85 397 65·96 398 73·30 387 60·00 2857 101·50 4142 Pedal Steel 32·92 4140 Professional Twin Neck Pedal Steel 768·38 2858 121·50 2859 162·00 2859 162·00 2850 200·00 MITSURU TAMURA HAND MADE CONCERT* P800 325·00 7700 285·00 285·00 7700 285·00 285·00 285·00 285·00 270·00 270·00 27	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *T50. 235-00 *T60. 250-00 *CSL & IBANEZ ELECTRICS 2350DX 180-00 FG360S 145-00 2351DX 181-50 2351DX 181-50 2351DX 181-50 2351DX 181-50 2341DX 210-00 2350W. 157-75 2451. 206-00	23488. 2 23488. 2 23488. 2 2470. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2638. 2 2638. 2 2642M. SC36W. 1	239-50 700-20 70	Folk. K.550 Jbo pce back. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS WOODS G 400 Standard G I50A Classic G I50A Classic G I50 Classic G I90 Classic G 190 Classic G 190 Classic G 190 Classic G 190 Classic CLASSIC GUITAR Cordoba Valencia	33.95 39.50 23.95 18.75 19.75 15.50 26.95 27.95 27.95 39.50 10.04 18.23 25.68 21.55 30.78 31.19	DS/Bass. Starfire Bass. Red Bass. Model Studio II. Model Flamenco. Model Studio II. Model Flamenco. RICARDO SANCH CARPIO CONCER. GUITARS Model 40. Model 33 Flamenco. Model 32 Flamenco. Model 32 Flamenco. PRUDENCIO SAE: GUITARS Model 2. Model 12. Model 14. Model 12. Model 14. Model 21. Model 21. Model 24. Model 26. Model 28 Flamenco. Mandoline Model Lady ‡ size . Model 21 W. Model 21 W. Model 21 W. Model 24. Model 25 Flamenco. Mandoline Model Lady ‡ size . Model 21 W.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z 16-20 21-06 24-30 25-92 19-44 55-08 66-42 13-40 19-44 19-44 19-44 19-44 19-44
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT165 12/s. 129.95 EC20 Classic. 59.95 EC10 Classic. 59.95 EC10 49.95 FT135 Folk. 69.95 FT130 Folk. 69.95 FT130 Folk. 69.95 FT135 Folk. 82.50 FT200. 94.95 FT140. 74.95 FT150. 1150.0 FT550 Folk. 159.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.2 5pecial 150-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *T50. 235-00 *T60. 250-00 *CSL & IBANEZ ELECTRICS 2350DX 180-00 FG360S 145-00 2351DX 181-50 2351DX 181-50 2351DX 181-50 2351DX 181-50 2341DX 210-00 2350W. 157-75 2451. 206-00	23488. 2 23488. 2 23488. 2 2470. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 2625B. 2 2638. 2 2638. 2 2642M. SC36W. 1	239-50 700-20 70	Folk. K.550 Jbo pce back. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo K.475 J.L. Seagull. Classic: KC.265 Student KC.233 Concert KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E.120 Single p/u K2T. S.G. 2 p/u Banjo: KB.52 Deluxe WOODS WOODS G 400 Standard G I50A Classic G I50A Classic G I50 Classic G I90 Classic G 190 Classic G 190 Classic G 190 Classic G 190 Classic CLASSIC GUITAR Cordoba Valencia	33.95 39.50 23.95 18.75 19.75 15.50 26.95 27.95 27.95 39.50 10.04 18.23 25.68 21.55 30.78 31.19	DS/Bass. Starfire Bass. Red Bass. Rodel Studio II. Model Studio II. Model Studio II. RICARDO SANCH CARPIO CONCER' GUITARS Model 40. Model 38 Flamenco. Model 32 Flamenco. PRUDENCIO SAE; GUITARS Model 2. Model 12. Model 12. Model 12. Model 14. Model 26. Model 28 Flamenco. Mandoline Model 28 Flamenco. Mandoline Model 21 W. Model 21 W. Model 21 W. Model 21 W.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z 16-20 21-06 24-30 25-92 19-44 55-08 66-42 13-40 19-44 19-44 19-44 19-44 19-44
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta. 12.50 1512 Kansas Variant. 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT165 12/s. 129.95 EC20 Classic. 59.95 FT57058. 139.95 FT130 Folk. 82.50 FT500. 94.95 FT135 Folk. 82.50 FT500. 94.95 FT150. 115.00 FT550 Folk. 159.95	STUDENT CLASSIC 739	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LEVIN 3155. 850-00 W32. 325-00 MAC.3 325-00 MAC.2 140-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 CSL & IBANEZ ELECTRICS 2350DX 180-00 CSL & IBANEZ ELECTRICS 2350DX 180-00 CSL & IBANEZ ELECTRICS 2350DX 181-50 CSL & IBANEZ ELECTRICS ELECTRICS 2350DX 181-50 CSL & IBANEZ ELECTRICS EL	23488. 2 23488. 2 23488. 2 2670. 9 2680. 2 2681. 3 2671. 3 2676. 4 2617. 2 2618. 2 2619. 3 2613. 1 2616. 2 2625B. 2 SUMBRO ELECTRIC SG6M. SC36N. 5	239-50 200-20 200-20 225-00 225-00 225-00 225-00 225-00 225-00 225-00 225-00 225-00 227-5-50 227-5-20	Folk. K.550 Jbo pce back. K.633 Concert. K.633 Concert. K.633 Concert. K.633 Concert. K.625 Classic.	33.95 39.50 23.95 18.75 19.75 15.50 26.95 23.95 23.95 27.95 39.50	DS/Bass. Starfire Bass. Red Bass. Re	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z 16-20 21-06 24-30 25-92 19-44 19-44 19-44 19-44 19-44 19-44 19-44
3066. 35.95 3067 Matt Finish 50.50 3068. 49.95 3069. 57.50 3070 Handmade. 102.00 3071 Handmade. 175.00 STUDENT GUITARS 3057 Dulcet. 17.25 3058 Constanta 12.50 1512 Kansas. 11.80 3166 Texan Jumbo. 28.50 3169 Laredo Jumbo. 22.50 ROSETTI EPIPHONE FT145 Jumbo. 79.95 FT150 12/5. 129.95 EC20 Classic. 59.95 EC15 49.95 FT130 Folk. 69.95 FT130 Folk. 92.50 FT130 Folk. 92.50 FT150. 115.00 FT550 Folk. 159.95	STUDENT CLASSIC 739. 23-50 \$106. 18-25 IBANEZ & CIMAR CLASSIC 395. 54-50 396. 59-85 397. 65-96 398. 73-30 387. 60-00 2857. 101-50 4142 Pedal Steel. 32-92 4140 Professional Twin Neck Pedal Steel. 768-38 2858. 121-50 2859. 162-00 2857. 200-00 MITSURU TAMURA HAND MADE CONCERT* P800. 325-00 10P1500. 585-00	WESTERN DREADNOUGHT* D30. 130-00 D40. 200-00 D50. 218-00 D60. 250-00 D80. 325-00 LeVIN 3155. 850-00 W32. 325-00 W32. 325-00 MACCAFERRI REPLICA* MAC.2 140-00 MAC.3 165-00 MAC.3 165-00 T. HARUO WESTERN GUITARS *750. 235-00 *760. 250-00 CSL & IBANEZ ELECTRICS 2350DX 180-00 CSL & IBANEZ ELECTRICS 2350DX 180-00 C351DX 181-50 C351DX 181-50 C351DX 181-50 C351DX 181-50 C341L 165-00 C341DX 210-00 C351DX 157-75 C350DX 157-75 C3	23488. 22 23488. 22 23488. 22 23488. 22 2670. 99 2680. 22 2681. 33 2676. 44 2617. 22 2618. 22 2619. 33 2613. 1 2616. 22 2625B. 22 SUMBRO ELECTRIC SG6M. 5 SG42M. 5 SC36W. 5 SC36W. 1 SC30W. 1 SC	239-50 200-20 200-20 2158-50 2	Folk. K.550 Jbo pce back. K.550 Jbo pce back. K.550 Jbo pce back. K.550 Jbo pce back. KDG.70 D/I Jbo. K.475 J.L. Seagull. Classic: KC.225 Student. KC.233 Concert. KC225 Classic. KDG50 D/I Classic. Electric: KIB. 130 Bs long scale E.120 Single p/u. K2T. S.G. 2 p/u. Banjo: KB.52 Deluxe. WOODS WOODS G 400 Standard. G I50A Classic. G I50A Classic. G I50 Classic. G I40 Jumbo. WELSON: CLASSIC GUITAR Cordoba. Valencia. Quad Reverb, 4 X D 120F speakers.	33.95 39.50 23.95 18.75 19.75 15.50 26.95 23.95 23.95 27.95 39.50	DS/Bass. Starfire Bass. Red Bass. Model Studio II. Model Flamenco. Model Studio II. Model Flamenco. RICARDO SANCH CARPIO CONCER. GUITARS Model 40. Model 33 Flamenco. Model 32 Flamenco. Model 32 Flamenco. PRUDENCIO SAE: GUITARS Model 2. Model 12. Model 14. Model 12. Model 14. Model 21. Model 21. Model 24. Model 26. Model 28 Flamenco. Mandoline Model Lady ‡ size . Model 21 W. Model 21 W. Model 21 W. Model 24. Model 25 Flamenco. Mandoline Model Lady ‡ size . Model 21 W.	121-12 87-56 115-87 RS 165-24 294-84 437-40 TBA IS T 149-04 113-40 66-42 131-22 95-58 Z 16-20 21-06 24-30 25-92 19-44 19-44 19-44 19-44 19-44 19-44 19-44

AMPLIF				EAKER CA	ABINETS
BEYER (EX. VAT)	TC18 transit case 145-50		Wasp		Bassman 50, 2 x D I40FJBL 550-25 Musicmaster bass, I x
M410 N(T) Cardioid. 37-61 M410 N(T) S2 Relays. 39-57 M411N(T) Cardioid. 36-78 M411N(C)S w. On/ Off. 40-61 M412N(T)S. 42-98 M810N. 39-10 M57 Omni 26-75 M57V Omni w. amp. 34-84 M101C Omni 64-65 AMPEG PIGGYBACKS	ROLAND CA40 combo	CANARY (EX. VAT) 10/2. 255-00 10/2 sub. 210-00 10/4 382-00 10/4 sub. 285-00 15/2. 738-00 20/2. 1479-00 400W amp. 225-00	SPEAKER UNITS 2 x 12 Flare Bs 120W. 135.00 4 x 12 Lead 240W. 159.00 1 x 18 100W. 130.00 1 x 12 1 Hn 120W pr. 167.00 2 x 12 1 20W PA pr. 170.00 2 x 12 1 Hn 120W pr. 235.00 1 x 15 TH Bass Bin. 159.00 2 x 12 TH Bass Bin. 175.00 Mini Bin. 146.00 Full Range Flare. 220.00	inch speakers 517-70 Vibrosonic Reverb x D130F JBL 488-25 Twin Reverb, 2 x 12- inch speakers 457-25 Twin Reverb, 2 x D 120F JBL 586-80 Bandmaster, 2 x D 120F JBL 449-50 Bandmaster, 2 x D 120F JBL 564-20 Bandmaster cp 291-40 Bandmaster enclose	12-inch. 122-45 PA100 PA system. 492-90 PA100 top. 322-40 PA100 column. 212-35 Ii Freq. Horn. 65-10 PA160 4 x SC3-10 905-20 PA160 Amp Top. 547-15 PA160 SC3-10 colmn 108-50 CERWIN VEGA
G15S 60W valve 595-94 B15N 30W valve 488-81 AMPEG AMPS HDSVT 300W valve . 686-34 HDV4B 100 bs valve . 426-87 HDB25B 55 bs valve . 349-03 HDV4 100W gtr	JC 160 160W combo. 469-03 VX55 Mixer	Electronic Crossovers: 3-way	ACCESSORIES Mantis	sure	Vocal Reinforcement systems V.30A I50W
valve	CALREC (EX. VAT)	CARLSBRO (EX. VAT)	C.B.S. ARBITER	10 nch	Musical Inst. systems G.32 200W 265.00 B.36 300W 315.00
BOSE	ENTERTAINMENT MICROPHONES CM 602D Omni Direct	SOLID STATE Stingray	FENDER Dual Showman, 2 x D 130F JBL,	Princeton Reverb, 1 x 10-inch	B.48 300 W. 415·00 B.36 MF 300 W 395·00 B.48 MF 400 W 475·00
(exc VAT) 1800 Amp	CM 652D Full Rge	Stingray combo 209-00 Stingray bass 129-00 Stingray bass combo 215-00 Stingray bass combo 240-00 Marlin 169-00 Slave 97-00 Scorpion 155-00 Scorpion Custom 165-00	Dual Showman, 2 x D 140F JBL. 747-10 Dual Showman, top. 424-70 Dual Showman, Reverb Enclosure 2 x DI 30F speakers Quad Reverb, 4 x 12-inch speakers 539-00	Champ, I x 8-inch	Sound Reinforcement syscems L48CF 500W 425.00 L48CF 00 L48CF W hrn ext.0p) 545.00 L48DD 2000W 1255.00 HRM.1100W 325.00 HF.6100W 149.00 111

1023 SID disco cab.... 279·72 1024 Unit 63 disco.... 180·36 PA LOUDSPEAKERS 180·36 211·68 212 DC 2 x 12 100W. 412 DC 4 x 12 160W. D. B. WHOLESALE **CLEARTONE** To avoid unnecessary repetitions, cer-Mini horn 50W...... Radial horn 100W.... 180-36 62.77 KUSTOM CMI 165.78 110-67 Lead Amplifiers V L Self-Contained... I L Self-Contained... II L Self-Contained... tain abbreviations are frequently used 1037 50W L&B 119-23 202-50 175.00 1038, 100W L&B. 138.70 107-99 268.66 1039 137-17 in our listings: electric - elec; custom -Mon ext. ... 122-21 429.83 76.72 III L Piggyback...... IV L System IV L Stack System 620-87 **FAL ECHO UNITS** 118-62 1 | 49.02 ctm; semi-acoustic - s/ac; organ - org; Single-head echo..... Multi-head echo..... 134-85 Minstrel 2... 19.60 145.70 97-50 III L Amplifier only. 342-67 standard - std; professional - pro: Super Minstrel..... III L Speaker Cabinet 293·74 734·32 Maestro.....Phase 50..... 98-81 acoustic - ac; folk - fk; 43.96 bass - bs: Super 50. Phase 100, 2 amp. Super 100 amp. P100 slave. 63·72 73·98 82·94 HIWATT (EX. VAT) 129.00 only..... L Two Speaker 489-53 1064, 4 x 12 cab., 100VV, bass....... 1047, 2 x 10 cols., 60VV pr......... 1048, 4 x 10 cols., 120VV, pr......... string - str; de luxe - d/l; jumbo -129-00 DR504 50W..... 115:00 Cabinets..... 685-35 41.90 DR 103 100W. 120, 6 amp. 50, 1 x 12 cab. . 100, 2 x 12 cab. 96.98 jbo; piano - pno; left hand - I/h; scale -DR201 200W..... DR112 PA 100W.... DR203 PA 200W..... 110-11 Bass Amplifiers B Self-Contained ... 158-00 142·26 81·57 IB Self-Contained. ... 251.80 sc; case - cs; banjo - bjo; monitor - mt. 214-00 Duo 100, 2 x 12 cab... Major, 4 x 12 cab.... Disco..... Disco pre-amp..... 97.74 STA100 slave 100W., STA200 slave 200W,. SE4121 50W cab 4 x B Piggyback...... 385·35 731·20 87.97 158-87 IV B System..... IV B SRO System..... 1337 -28 SE4123 100W cab 4 x 123 00 Power Disco,...... PA 200 cols (pr)..... 129-60 II B Amplifier only.... II B Speaker Cabinet 146.88 135-00 SE4122 150W cab 4 x 1069, 8-change mixer, 257-41 only. . III B Amplifier only. Solid State amps: 1071 50W, L & bs. 1072 100W L & bs. ... Disco Magnum. 210-60 Disco Magister. 253-80 Disco Roadstar. 426-60 152:00 293.77 Zipper Envelope Fol-5E4129 200W cab 4 x 118-84 III B Speaker Cabinet 29.99 **FARFISA** SE4124 50W col 4 x 18-99 Eliminator. nall Stone Phase 118-84 685-37 DISCOTHEQUES RSC 350 Rotating Small Stone Phase Shifter ac/dc...... 'Y-Triggered Filter ac/dc..... Frequency Analyzer Frequency Analyzer Frequency Analyzer Selectric Mistress Flanger ac/dc..... Queen Trigger Wah Pedal ac/dc... Pedal ac/dc... Bad Stone Phase Shifter..... Small 12".... SE4125 100W 4 x 12"... SE4126 150W 4 x 12"... 118-00 153-50 IV B Speaker Cabinet STEREO 075 100W Slave. 489·53 685·37 29.99 sound cabinet, 160-watt amp...... RSC 180 Ditto, with oo, sound/light 588-60 141-00 1060. 43-47 29.99 col 538-50 4 x 15 Cabinet 80-watt amp...... R 200, 106-watt amplifier and two 340-20 158:00 1061, lighting cabs., Chassis Speakers 12" SRO Electro 71.00 90.00 50.60 Electro-..... set 3...... 949, fuzz sound 43.45 voice Speaker...... 15" SRO Electro-106-16 1041. minireverb speaker cabinets 513-00 TR 70, portable, 60W 74-40 mixer, 6 chan. 1041F, footswitch. . . . 66-50 85.32 SE2120 100W mini bn voice Speaker..... 143:00 111-63 Jupiter bin+horn... Jupiter Super bin+ 194.40 SE320 200W horn bn 189-00 P.A. Equipment SE2150 150W bass bn Type B stereo mixer 65.85 237.60 Celestion spkrs: 1051, G12M, 25W.... 1052, G12H, 30W... 1053, G15M, 50W... 1055, G18C, 100W... 1056, S10, 15W.... 155.00 II P.A. Complete..... 237-60 II P.A. Complete..... II P.A. Energizer II P.A. Column..... II A.P.A. Complete... II P.A. Energizer II A.P.A. Column.... III P.A. Complete... 15-33 372.06 94.00 611.32 1200:00 LIGHT UNITS Shifter.....ad Stone Phase 18:28 46.95 NCA108 200W solid Autopulse Mk I. Autopulse Mk II...... 22.98 Bad 178-00 G.M.S. 74-52 id Stone Phase Shifter Pedal...... ctave Multiplexer 41.23 372.06 68.85 ACCESSORIES 127-28 III P.A. Complete.... III P.A. Energizer.... III P.A. Column..... Box..... P&N microphone stands: 33-45 217-00 reverb/vibrato 350.93 Octave 15-64 DRD001 Sound Desk 253.00 Pedal.....ot Foot Universal 215-40 Fuzz Light..... 21.60 65.85 8-10 J. T. COPPOCK GM119F, boom stand A-P.A. Complete. . 1223.54 Record Case... Hot 6 way Lite Box...... Colour Bulbs (E.S. fitting) 39.96 P.A. Energizer. 34-95 GM139, boom stand. 16-18 GM115, boom..... III A-P.A. Column.... VI P.A. Complete.... ELGEN 7.83 **HOHNER** GMI20, boom...... GMI21, boom...... GMI37, boom..... .. 1662-04 45.90 Colour Changer Details and prices on applica-VIP.A. Energizer..... FLH-15 Cabinet...... 881·19 251·53 Schaller Solo Uni. 94-25 Golden Throat Mouth 6.86 GM109, table top. ... GM111, table top. ... GM148, low level. ... Tube...... Memory Man Solid state echo/analog delay line 220v..... 59.85 8.06 Orgaphon 60 Amp.... 434-80 416-75 Orgaphon 130 Amp... OTS 130 Speaker.... Orgaphon Box 80 9.27 D. J. ELECTRONICS 316.70 CUSTOM SOUND 102-30 (EX. VAT) GM149, low level. 10.61 185-55 (EX. VAT) Spk. MT-15 Horn...... V P.A. 130W Amp. 244·79 267·94 Dynamite..... D.J. 100 Mk. II....... Amplifiers: CS 700 BM...... CS 700 CV...... CS 700 DB..... PRO 15T SRO Cab. 268-60 Leslie 830..... 887.90 D.J. Disco Amp. D.J. Disco Mixer Mk. V D.J. Disco-Vox Mk. II D.J. Stereo Mixer 93-00 **ELECTRO-VOICE** Monitors and Accessories **HAMMOND** ISP Monitor Spkr... Monitor Speaker... 116-25 60.00 (EX. VAT) 220·10 89·90 111·60 90.00 LESLIE TONE **HORNBY-SKEWES** III Montior Speaker. . III Monitor Amplifier 321-04 D.J. Ste CS Trucker..... CS Trucker bass...... CABINETS CS Trucker bass...... CS Trucker duo...... 120.00 106-95 D.J Powermaster MILES PLATTING J. 100. Powermaster 176.70 457·00 644·00 Sound Reinforcement 79.00 C.50..... D.J. 150.. 145..... 698·50 584·20 971·55 Mixers and Slaves Eliminator I...... PA.50. S PA spkr..... 144.00 C\$ 700 C. C\$ 700 D. C\$ 700 D. 100.75 147..... 147RV VIII SRM 8 Ch Mixer , 1050-72 92.00 D.J. Stereo Power-FLH-15 SRO Cabinet 362-28 MT-15 Hn Tweeter... 244-79 VII SRS Slave 372-51 PA 100. PA 100S PA spkr..... FLH-15 SRO Cabinet 302-20 MT-15 Hn Tweeter... 244-79 VII SRS Slave 372-51 XII SRM 12 Ch Mixer 1719-37 MF-1212 Cabinet ... 525-37 MF-1212 Cabinet ... 525-37 620-89 238.70 Sentry IV system..... EVMI2L speaker..... 122...... 122RV 682-00 master 200. D.J. Stereo Power-120.00 123-83 822-00 1228 82200 251 665-00 700 POA 710 762-00 770 698-00 60 510-00 760 705-00 910 877-00 Mixer EVM15B speaker. 128-91 ZENTA CS 700MXR 12 ch.... 396.80 master 300...... D.J. 30L Mk. III...... 150-00 EVMI5L speaker..... EVMI8B speaker..... Monitoring: CS 7WM..... CS 7WMS..... CS 7WMH.... 54.00 MF-10 12 Horn..... XII SRS Bi-Amp Slave II BC 6 Ch Mixer.... III BC 8 Ch Mixer.... 620-89 525-37 D.J. Disclite Mk. II... D.J. 150 Amplifier... D.J. 150 Slave..... 60·00 94·00 SP8B, 8 coaxial..... 57-15 12TRXB. T25A driver..... T350, VHF driver.... 117-48 505.03 89.00 68-20 910..... 820..... 926:36 20 SRM 12 Ch Mixer . 4261-82 20 SRM 16 Ch Mixer . 5002-77 20 SRM 20 Ch Mixer . 5741-43 20 SRM 24 Ch Mixer . 6486-81 JOHN BIRCH Enclosures: 8HD horn...... 28.58 540.00 330..... 860..... 729.00 TBA 74.40 **EASTWOOD** Penetrator · 15in. Crescendo..... 15in. Gauss.... 12in. Crescendo..... 12in. Gauss.... CS 7212H 96-10 CS 7215H 139-50 CS 7215S 186-00 X Slave Stereo....... 370-68 XX Slave Stereo...... 741-34 Passive Crossover.... 95-53 9420 Combo pre-amp **ELKA-ORLA ELECTRO-HARMONIX** 9370 Combo pre-amp 9340 Combo pre-amp 9875 Combo pre-amp 7880 Combo pre-amp 116.00 102:60 LPB-2 Power Booster Hog's Foot Bass 129-60 96-10 6101 Universal Amp. Suggested Sound 11-15 120-90 239-32 Reinforcement Groups 187-00 6102 Universal Amp. 93·00 151·96 72125..... Group No. I. Group No. 2. 2637-37 11-15 269-42 100...... 6103 Universal Amp. KEMBLE 124:00 Group No. 3. 3868-61 \$7215B ac/dc...... LPB-1 Power Booster HH ELECTRONIC 7015FH..... Group No. 4. 5588:00 209.25 AHAMAY P.A. and Ensemble: PM200B......PS75B pr..... Graphic Equalizer into amp...... LP-BI Power Booster (EX.VAT) 8-15 CS 7018F 7018FH..... Graphic Equalizer 191-05 CS 715EF...... AMPLIFIERS VS Musician 145.70 into inst. Mole Bass Booster.... 498-00 YPA150B 8.50 790.00 E.S. ELECTRONICS YPA150B PS100 YPA200. PS100B. YPA200B Screaming Bird Trbl Booster...... Muff Fuzz Distortion 8-15 DISCOSOUND 807.00 1006 S/L 150..... 1007 PA200/R 1010 PA100T/C..... VS Bass amp 100W... VS Musician combo 100W..... VS Musician rvb com-124-23 599-00 220-86 891.00 **AMPLIFIERS** PM300. 3.75 143-64 DARBURN 212-30 Discosound 70 143·64 92·07 92·07 Low Frequency Com-Discosound 100 85.32 bo 100W..... 196-85 PS400 pr. YPA800. 1188-00 **PROFESSIONAL** Prices excl. VAT 1013 PA60S..... 18.99 1723-00 SERIES AMPLIFIERS T.K. Pro 200 Slave.... 19 T.K. Pro 200 P.A..... 18 INSTRUMENT EM70 A. ES90 A pr. YES700 A. 1015 B200, 71.80 Attack Equalizer 25.95 142.78 Black Finger Sustain . Crying Tone Wah LOUDSPEAKERS 412 BL 4 × 12 200W.. 215 BL 2 × 15 200W.. 93-68 29.95 1016 FH100. Black Finger Suscail. Crying Tone Wah Pedal...... Crying Muff Fuzz/ Wah Pedal..... Doctor Q Envelope Follower..... 65·00 195·00 017 HF100..... 182·52 150·12 EM90A, YES900A, T.K. Pro 250 Stereo. . 172-25 Session 50..... 33.99 1918 FH200..... 251-10 EM90A. 149-00 T.K. Combo 150 194-40 PA AMPS 215-76 1019 FH400... 367-20 MA100 5 ch 100W.... 149-17 MA100S 5 ch 100W... 138-41 S130 slave 100W..... 89-90 241.80 DISCOTHEQUES 43.95 1020 PA 3 & 4 167-40 PA60M.....

165.78

89.90

1022 S120.....

SRV 50

MONO

245.36

Disco Midas...... 145.80

YTA100A,	STAK 5 TBA	MAURICE	G70 Wildcat	Coliseum 880, 597-00 Mixer & Mixer Amplifiers	Public Address Amplifiers and Slaves
YTA200A 616.00 Bass stacks:	RAK 5	PLACQUET	OPS 120 550-00 WA44/S100 35-00	Studio PA	PA120 100W 4 inputs 205-38 SPA Standard 130W
BE200. 151-00 BS100. 359-00	Slave Pwr Amp 100 ,, Disco Mixer Type	AMPEG	Power generators, mixers	Concert Controller II	8 inputs,
YBA100	145	Ampeg V4 stack TBA Ampeg V4 B System TBA	L 30	Model 80	PA700S New stereo mixer amp 120W/
YHS100	145/S	Ampeg B I5N porta-	L 75	Model 80P 897-00 Model 81P 1047-00	ch
G25112	Disco Unit w 100W	bass TBA Ampeg V2 system TBA	L 125	Speaker Enclosures: 312S 216.00	130W slave 170-50 260S 260 Stereo
G100B212 329.00	Amp	ACOUSTIC 371 system TBA	LM 40 179·00 M 61 230·00	4125 258.00	Booster 120W/ch
G100115	(Double T), Mixer 800/M,	271 system TBA	M 41 180·00 X 41 155·00	610S	400B 400 Booster
B50115	Mixer 800/MP ,,		M 62 390·00 M 82 470·00	115S	800B 800 Booster
	Discotron MKII I-	MM ELECTRONICS	M83S 555:00 M123S 755:00	215S	CS800 Commercial
KINGFISHER	Discotron MII 2-2000 ,, Strobe Super (self-	EX. (VAT)	M163S	215SH	Power Amp stereo 400W/ch 480-50
A COLICEIO	contained),,	Mixing consoles: MP 175 12 chn 250.00	M 162	118M	Mixers 600 Mixer 6 ch mono 259-62
ACOUSTIC Combos:	Strobe Super 6	MP175 8 chn	M163S	212S 150-00 410S 156-00	600S 600 Stereo Mixer 6 ch stereo
134 125W 4 x 10" 2 chn rev 366·66	AAA OLALAGO	MP185 Super16 490.00 MP175 8/4 350.00	ER 300 99.00	410M 348-00 CONTROL AUDIO-	facilities
135 125W 2 x 12" 2 chn, rev 366.66	MACINNES (EX. VAT)	MP175 12/4 390-00 MP275 12 chn in	ER 500. 169·00 ER 800. 259·00	CONTROLLER OPTIONS	Mixer 8 ch stereo facilities 480-50
Bass Combos: 136 125W 1 x 15"	CROWN INT/AMCRON	flight case 390-00	Line source mixers LS 50 173-00	Model 40	900 Mixer 9 ch mono 333-25 1200 Mixer 12 ch
2 chn	ICI50 Stereo Pre-	MP285 Super 16 in flight case 630.00	LS 75	Model 42 1557-00	mono
150 125W 2 chn. rev. 254-23	Amp	Amplifiers: PA I 50 Slave 90-00		Model 60	Mixer 12 ch stereo facilities
270 375W Graphic rev 451-41	DI50A	WA600 Mixer/Amp. 187.00 AP360 100W 180.00	ORANGE	Model 62	2400F Festival Mixer 24 ch full prof unit 3487-50
470 170W Graphic 2 chn rev 451-41	M600	19" Rack Mounting Equipment:	OHANGE	Model 81	Public Address Speakers
Bass Amplifiers: 140 125W 2 chn 223-16	VFX-2 Var Elec Crossover Unit 245:00	EP122 2-way elec.	CABS 5 Bass 60W, x		Enclosures 210 2 x 10" Col. each 73.63
370 375W Graphic 389·26 450 170W Graphic 353·10	OC150 Output Con- Cent	EP123 3-way elec.	15" inv. horn 159.51	PEAVEY	410 4 x 10" Col. each 116·25 1210TS 1 x 12" -1 x
Cabinets: 104 6 x 10",	Walnut End for D60 Amp	cross.,	1 x 15" inv. horn 253.28 113 Reflex Bass, 2 x	exc VAT	10" +3 x Tweeters Col
105 4 x 12" 211·30	Walnut Enc for DI50A or ICI50	EQ	15" 120W 235-62 113/200 Reflex Bass,	Combination Amplifiers	412.4 x 12" Col. each 139-50 1210T 2 x 12" + 2 x
201 Altec 2 x 15"+ hn.,	Amp	EP141 st. comp. 12:00	2 x 15" 200W 313.99 109, 4 x 12" 120W 171.39	P112 Pacer 45W 1 x 12" w. reverb 170-50	10"+3 x Tweeters Col. each 178-25
404 6 x 12"	DC300A Amp 44:00 IC150 Acc Packs 4:00	EP161 sub-mixer 93-00	107, 2 x 12" Monitor,	TNT Tn t 45W 1 x 15" bs unit 209-25	215H 2 x 15" Hyper- bolic Hn Cab 248-00
PA Mixers: 890 16 chn+multi-	ES212 75W two Unit Sys 598-00		60W	CL212 Classic 50W 2 x 12" w. reverb	1510T 2 x 15" + 2 x 10" - 3 x Tweeters
core	IMA Intermod Dist Analyser 555:00	MUSIC MAN	horn, 4 horns and cross	+ Automix 248-00 CL410 Classic 50W	Cab. each
Slave amplifiers:	/ (mar/ 50/11/11/11/11/11/11/11/11/11/11/11/11/11	Combo Amps	106, 4 x 12" anti- feedback col 171-39	4 x 10" w. reverb + Automix 294-50	Hyperbolic Hn 2 x Tweeters Vocal
300 275W mono 310·17 400 375W pr chn.	MAADI DODO	112-65	HORNS 108 Horn unit, 100W 189-70	D212 Deuce 120W 2 x 12" w. reverb	Proj each
stereo 593-22 Bass cabinets:	MARLBORO	210-65	121A 2 horns 85-57 121B 4 horns 151-42	- Automix	Hyperbolic Hns + 2 x Tweeters Vocal
106 2 x 15"	GA2 Amp 59-95 GA3 Amp 67-60	410-65	MIXER AMPS	1 x 12 w. reverb +Automix 333-25	Projeach
301 Vega 1 x 18" bn 429-37 PA Amplifiers:	G20R Amp 127-55 G40R Amp 161-40	212HD-130 649:41 41OHD-130 649:41	104B, 6 chann, 120W PA	2 x 12" w. reverb	15"-f Radial Hn Theatre Type encl.
870 170W 6 chn. Graphic rev 564.40	G60R Amp 195·15 GBO 15 B Amp 130·15	Heads 65 316.05	102, 120W, graphic PA	+ Automix 441.75 M412 Mace 160W	each
850 275W 8 chn. rev	1500 B Amp	65REV	102/80, 80W, graphic PA	4 x 12" w, reverb + Automix 527.00	T12 Radial Bank of 12 Tweeters each. 166.62
PA Enclosures: 804 2 x 12", 3 x 8",	SM600 mixer 154-95 LS15B cab 104-30	HDIOREV 471-90	103T, 200W, Slave 255.87 111, 120W, graphic	SN212 Session 200W 2 x 12" w. reverb 410.75	Ancilliary Public Address
2 x sib. proj 183-62 807 Full range 225-42	LS20LH cab	Speaker Enclosures 115RH65	Slave	SN12EV Session 200W 2 x 12"	Equipment MO Monitor Amp
808 2 x 15", 2hn, 2 x sib, proj 480.23	3C40 Column, 120 20	212RH130	Slave	Electro-Voice spkrs 519-25 SNII5 Session 200W	130W
809 Horn enc			112,80 80W graphic . 175.00 115,80W combo 256.83	1 x 15" JBL or Black Widow 503-75	Cab 1 x 12"+2 Tweeters each 135-62
811 Horn enc	MAINE	NOLAN (EX. VAT)	II5/R 80W, combo with Hammond	LTDII5 LTD 200W I x I5" JBL or	22 Spider 22 High Efficiency Hn Driver 73:63
Keyboard mixers: 500 4 chn 366-66	AMPLIFIERS Artist 170A 192-51		reverb	Black Widow 503-75	Al Adaptor for above 7.75 A2 ditto 11.63
550 00	Standard 170S 159-03 Booster 170B 127-22	Nolan 100 amp 112-50 Nolan 50 amp 82-50	combo	Instrument Amplifier Heads	A3 ditto
LANEW	Musician 100W com-	Nolan Session Master straight 50, 138.00		CY Century 100W all purpose 166-62	phone High Imp 56:58 PML Peavey Micro-
LANEY	bo	As above + tremolo 145.00 As above + reverb 171.00	B. PAGE & SON	SAP Standard 130W all purpose rev-	phone Low Imp 56.58 BMH Peavey Ball
Amplifiers: A500 Lead/Bass 128-52	combo	Nolan Session Master straight 100 198.00	DYNACORD	erb + Automix 224-75 B Bass 200W w.	Microphone High Impedance 56.58
A510R Lead/Bass rvb 151-20 A540PA Public add.	CABINETS 2 2 2 x 2 spkrs 02.11	As above + tremolo 205-01 As above + reverb 231-00	Perfect combo 362-88 BasskingT Bass Amp . 174-96	Eq+Automix 286-75 M Musician 200W w.	BML Peavey Ball Microphone Low
5 chn	412 4 x 12 spkrs 174·09 115C bass bin 207·57	Nolan 4 x 12 Celes- tion cab	Imperator Bass amp . 233-28 B,1001 b/o amp 388-80	Eq + effects + Auto- mix	Imp 56·58
A100 Valve 142-29	115A bass bin., 318-06	Nolan 2 x 12 dual cone cols, pair 123.00	HiFi Favorit II 285·12 G.2002	MA Mace 160W w. reverb + Automix. 313-88	
K20 54-05	P.A. EQUIPMENT PAI70 mixer amp 242:73	Nolan 2 x 12 plus horn cols nair 162.00	Eminent 100 641-52 Eminent II 291-60	SN Session 200W w. rvb 279 00	RESLOSOUND
K40L Lead	212PA cab	1011 (013 //2)11111111111111111111111111111111111	Gigant II. 557-28 Gigant II. 592-62	F800G Festival Series 400W w. reverb,	S8I/M Cardioid med
K70 Twin reverb 180-79 K120 Twin reverb		NOVA NEX	A.1000	effects and Eq 480-50 F800B Festival Series	mic
JBL	MATAMP (EX. VAT)	NOVANEX	D.350, 80W cab 262-44 Magic HS 90-72	400W Bs unt w. Eq. 410-75	S91/L-M Condenser mic 52-87
C400 100W 4 x 12" 135·59 C420 120W 4 x 12" 154·01		Combos Aut 3	Echochord Mini 262·44 Echochord Super 359·92	Instrument Speaker Enclosures 115 x 15" 127-87	UDI-H Cardioid mic. 28.00 UDI-M Cardioid mic. 28.00
C440 20W 2 x 5" 154-0	AMPLIFIERS 120W	Aut 6	SUNN	115 1 x 15"	RGP71 Super Cardioid mic
Columns: C460PA 100W 2 x 12"	120W slave	Aut 20	Studio lead 240.00	able	ECON Omni-direc.
pair	Mk 2 PA amp. 202-50 100W slave. 142-50	U 30	Studio bass 228-00 Guitar Amplifiers	412M4 x 12" 228-86 412F4 x 12"	Cabaret Exec mic 356-40 TX100
pair 272.86	X6 mixer	U 70 324·00	190L	2152 x 15"	TX100 (Gold mic. transmitter) 174-96
	Microphone kit 62-50 LOUDSPEAKERS	U 80 350-00 U 100W. 460-00 RG 30, 235-00	Concert lead 330-00 Coliseum lead 570-00	bolic Hn	TXT
L.S.E.	MA 112	RG 50 285.00	Coliseum 880 597-00	bolic Hn 317·75	aerial
Sound Units	MA 115 D60 113-25	RG 80	Bass Amplifiers 190B	810 8 x 10"	PA Horn I/p.
Jinglemaster TBA STAK S.L	MA 115 G60	B 35	Model T	able	4820 25W 56·00 4820/T 25W 65·50
STAK 1	HA 113 G100 139.50	B 100W., 450-00	Coliseum bass 570.00	Hn 356·60	\$U25 Driver 25W 23·50
					113

SU25T 25W	1985 50W 4 Ch Amp. 154-95 2071 6 Ch Mixer 77-10 2205 100W O/P T/X	To avoid uppecess	ary repetitions, cer-	STRINGS & THINGS	H.F. Horn CN157 65:55 4kHz Horn CN463 50:45 10 cell Multicell Hn
	Slave		are frequently used	BARCUS BERRY AMPS 1500 Pre-amp contr.	CN123
ROOST	Extra Channels On app 2070 12 Ch Mixer	in our lictings: alor	tric - elec; custom =	unit	CN129, Hn 550-30
AMPLIFICATION (Valve)	Steero	atm: somi acquetic	- s/ac; organ - org;	1520 Pre-amp contr. unit	VOX (EX. VAT)
50W 2 Chann + overdrive fac 109-40	2051 250W Slave 217-15 2125 8 ch rvb mixer amp 234-35			1601 Pwrd 12" spkr unit	AC30 232·50
50W 2 chann + integral reverb 4 -5 100W 2 ch 31-25	PA Cabs & Bins 2097 pr 8 x 8 125W 194:00		k - fk; bass - bs;	unit	AC50
100W 2 ch w, rvb 163.07 150W 2 chan +	2043 pr 2 x 10 2 x 12 200W		ıxe - d/l; jumbo -	unit,	FB118. 111-96 FB215. 116-62
overdrive fac 145.84 150W 2 chan + integral reverb 178.25	2047 pr x 0 x 2 100W		ft hand - I/h; scale -	THEATRE	FB212 93·30
50W 6 chan PA 150-96 100W 6 chan PA 163-16	Bin		- bjo; monitor - mt	THEATRE PROJECTS (EX. VAT)	W.E.M.
150W PA 6 chan + indiv echo controls 175·37 150W Slave	2120 pr Reflex c/w Horns 200W , 323·40 2121 100W Slave		- bjo, momtor - mt	ALTEC	Copicat Echo 94·50
Session Master 50W comb 2 x 12" 184-37	Monitor 201-55 2122 30W Slave			VOICE OF THE THEATRE COLUMNS AND CABS	Dominator 30 165-00 Dominator 30 reverb 182-00
Session Master as above w reverb 213:26 SM100 100W combo. 216:63	Monitor			812 100W 1 x 12" 155·00 816 150W 1 x 15" ld, 180·00	Dominator 50 lead 126·50 Dominator 50 Combo (98·00
SM100 100 v combo. 216-63 SM100R w.rvb 245-34 SM104 100 W combo. 285-94	2120 0455 0115 117-30	2300. 473·49 3000. 543·37	93.00 4 x 12 PA cols split prs 200W 293.00 4 x 12 inst. cab.		GX 40. 104·50 GX 100 133·00 AX 40. 104·50
SM 104R w. rvb 314-81 Solid State	S.A.I. (EX. VAT)	All III	150W 135·00	816TU Port H/F for 816	AX 100
8 chan mixer	Disco Units	SHURE	SISGO	1211A 50W Col 185·00 1217A 75W Col 317·00	Dominator Bass 119:00 Slave Power Stage 100 118:00 Slave Power Stage 200 206:00
Stereo slave 199-62 2 x 12" 100VV 85.79	Maverick disco 144·00 Disco IVS 189·00	VA302 E6 Vol Master 804-60 Separate Units:		1215 150W Port L/H horn,	Bandmixer 100 Mk II 169-50 Reverbmaster 254-00
4 x 12" 200 W	Disco IVSP	VA302 E6-C Control Console	120 100W PA 529·00 126 200W PA 723·31	1215 286·00 STUDIO MONITORS	Audiomaster Mk 2 435:00 Super Dual I 2 97:00 Super 40 97:00
stage monitors pr., 107-14 1 x 15" 100 Folded	Amps 50W twin ch 85-00	VA300-S Speaker Col 170-64 VA301-S Monitor Speaker	Revolving organ cabinets: \$M/30 70W Leslie 377-00 \$M/100 70W 624-00	604-89 15" 65W 265:00 9844A 30W 500:00	Starfinder 100 Bass 115:50 Starfinder Twin 15 137:50
hn bass bin	50W slave	VA305-HF Speaker 76-68 PM300E6 Booster	SM/300 120W Leslie . 856:00 SM/3000 200W 1163:00	9845A 50W 600·00 9846-8A 100W 530·00	Super Starfinder 200. 192:50 1 x 12"
2 x 15" 170W bs cab . 154.84 4 hn dispersion cab 71.98	Cabinets Eliminator w. horn 264.00 Eliminator w. horn 168.00	Amp		9849A 60W 400-00 AMPLIFIERS 9440A 2 × 225W 830-00	1 x 12" w/vol control 66.00 Club System
100W folded cab + tweeters 225-99	Mini Elim. w horn 164-00 Mini Elim. w. horns 144-00	DAVE SIMMS	SOUNDCRAFT	1214-AX 100W Mixer amp,	Band System
100W ported cab + 2 hn	15",	MUSIC PRODUCTS	16/2 mixer	1224 60W/30W bi- amp	4 x 12" A Super 121:00 Intruder reflex 50 176:00 Intruder reflex 100 198:00
1 x 15 100W + hn 228-43 1 x 15 as above w.	2 x 12 std	(EX. VAT)	16/4 mixer	amp 570.00	X39 reflex 100 346·50 X39 reflex 200 412·00
50W hn driver 181-56 Radial Flare add on hn.50W 131-73	18" hn	August Amplification PA 100 4 ch	PA's prices on application. Options arranged SPII 50VV hn	MUSIC SPEAKERS AND COMPONENTS 417-8H 12" 100W, 98-50	
As above but 100W , 155-68 Prices ex covers	Super lead cab 96.00	2 x 12 PA Hn Cols prs 172-50 1 x 12 PA Cols prs 99-99	SPIV 100W hn 51.00	418-8H 15" 150W 108-00 421-8H 15" 150W 126-00	WHITE
	SELMER	1 x 12 PA Cols pr 119·25 2 x 12 Inst. Cab 82·25 "V" 4 x 12 Inst. Cab . 140·00	CDEDDIN	511B Sectoral hn 75:00 811B Sectoral hn 64:00 808-84 30W H/F	INST AMPLIFIERS
ROSE-MORRIS	SELMER SOLID STATE	2 x 12 lnst. Cab 82 · 25 ''V'' 4 x 12 lnst. Cab . 140 · 00 1 x 15 Folded Hn Bin . 145 · 00 Add on Hn per pr 64 · 80	SPERRIN ELECTRONICS	811B Sectoral hn 64·00 808-8A 30W H/F driver	LW50 w sustain 70W 139-50 LW100 w sustain
MARSHALL	SOLID STATE 7980 15 SS Combc 46:00 7981 Super Reverb	2 x 12 Inst. Cab 82:25 "Y" 4 x 12 Inst. Cab. 140:00 I x 15 Folded Hn Bin. 145:00 Add on Hn per pr 64:80 Full-mix PA 100 149:99 Power slave 125 amp. 94:50	Disco MK VI 204-12	811B Sectoral hn 64-00 808-8A 30W H/F driver 108-00	LW50 w sustain 70W 139-50 LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead 198-50 2203 100W M/Vol 198-50	\$OLID STATE 7980 15 SS Combo	2 x 12 Inst. Cab 82·25 ''V' 4 x 12 Inst. Cab. 140·00 1 x 15 Folded Hn Bin. 145·00 Add on Hn per pr 64·80 Full-mix PA 100 149·99	Disco MK VI	811B Sectoral hn 64·00 808-8A 30W H/F driver 108·00 802 HF driver 40W 92·50 809 Xover 100W 65·00	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead 198-50 2203 100W M/Vol 198-50 2068 100W Artist 210-00 2098 100W Trans	SOLID STATE 7980 15 SS Combo 46·00 7981 Super Reverb 30 Combo 139·00 7982 Lead 100 129·00 7983 Bass 100 109·00 7984 Slave 100 85·00 7610 Futurama 3	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46:00 7981 Super Reverb 30 Combo 139:00 7982 Lead 100 129:00 7983 Bass 100 109:00 7984 Slave 100 85:00 7610 Futurama 3 Combo 26:50 7985 PA 100 175:00	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46:00 7981 Super Reverb 30 Combo 139:00 7982 Lead 100 129:00 7984 Slave 100 85:00 7610 Futurama 3 Combo 26:50 7985 PA 100 175:00 VALVE 7404 Treble "N"	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LV100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	\$\text{SOLID STATE} \\ 7980 15 SS Combc \\ 46.00 \\ 7981 Super Reverb \\ 30 Combo \\ 139.00 \\ 7982 Lead 100 \\ 109.00 \\ 7983 Bass 100 \\ 109.00 \\ 7984 Slave 100 \\ 85.00 \\ 50 Toto \\ 7985 PA 100 \\ 7985 PA 100 \\ 7404 Treble \\ 7402 Treble \\ 7402 Treble \\ 780 \\	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46:00 7981 Super Reverb 30 Combo 139:00 7982 Lead 100 129:00 7983 Bass 100 109:00 7984 Slave 100 85:00 7610 Futurama 3 Combo 26:50 7985 PA 100 175:00 7404 Treble "N" Bass 100 SV 145:00 7402 Treble "N" Bass 50 SV 129:00 7403 Treble "N" Bass 50 SV Rev 149:00 14	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LV100 w sustain 710W Sust
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 109 ·00 7984 Slave 100 85 ·00 7610 Futurama 3 Combo 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble "N" Bass 100 SV 145 ·00 7402 Treble "N" Bass 50 SV Rev 129 ·00 7408 PA 100 /6 SV Rev 189 ·00 7408 PA 100 /6 SV Rev 189 ·00 7407 PA 100 /4 SV Rev 159 ·00	2 x 12 Inst. Cab	Disco MK VI. 204-12	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 85 ·00 7984 Slave 100 35 ·00 7610 Futurama 3 Combo 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble N'' Bass 100 SV 145 ·00 7402 Treble N'' Bass 50 SV Rev 129 ·00 7408 PA 100 65 V Rev 189 ·00 7407 PA 100 45 V Rev 189 ·00 7407 PA 100 45 V Rev 189 ·00 SPEAKERS 7990 S4 123 × 12" 169 ·00 7991 S2 124 2 × 12" 169 ·00	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 85 ·00 7610 Futurama 3 Combo 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble N' Bass 100 SV 145 ·00 7402 Treble N'' Bass 50 SV 129 ·00 7408 PA 100 45 SV Rev 189 ·00 7407 PA 100 45 SV Rev 189 ·00 50 50 50 50 50 50 50	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 109 ·00 7984 Slave 100 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble "N" Bass 100 SV 145 ·00 7402 Treble "N" Bass 50 SV 129 ·00 7408 PA 100 65 V Rev 189 ·00 7407 PA 100 45 V 159 ·00 SPEAKERS 7990 54 12 3 x 12" 169 ·00 7991 S2 121 22	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 35 ·00 7610 Futurama 3 Combo 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble N'' Bass 100 SV 145 ·00 7402 Treble N'' Bass 50 SV 129 ·00 7408 PA 100 65 V Rev 189 ·00 7408 PA 100 65 V Rev 189 ·00 7407 PA 100 45 V Rev 189 ·00 7407 PA 100 45 V Rev 199 ·00 SPEAKERS 7990 S412 3 × 12" 169 ·00 7992 S115 x 15" 135 ·00 7994 S115A x 15" 135 ·00 7994 S115A x 15" 135 ·00 7451 TV -35 PA Col 55 ·00 7451 TV -20 PA Col 55 ·00	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 1980 15 SS Combo 46 00 7981 Super Reverb 30 Combo 139 00 7982 Lead 100 129 00 7983 Bass 100 109 00 7984 Slave 100 26 50 7985 PA 100 175 00 VALVE 7404 Treble "N" Bass 100 SV 145 00 7402 Treble "N" Bass 50 SV 129 00 7403 Treble "N" Bass 50 SV Rev 149 00 7407 PA 100 6 SV Rev 149 00 7407 PA 100 6 SV Rev 159 00 SPEAKERS 7990 S1 21 21 21 21 21 21 21	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 35 ·00 7610 Futurama 3 Combo 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble N'' Bass 100 SV 145 ·00 7402 Treble N'' Bass 50 SV 129 ·00 7408 PA 100 65 V Rev 189 ·00 7408 PA 100 65 V Rev 189 ·00 7407 PA 100 45 V Rev 189 ·00 7407 PA 100 45 V Rev 199 ·00 SPEAKERS 7990 S412 3 × 12" 169 ·00 7992 S115 x 15" 135 ·00 7994 S115A x 15" 135 ·00 7994 S115A x 15" 135 ·00 7451 TV -35 PA Col 55 ·00 7451 TV -20 PA Col 55 ·00	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL	SOLID STATE 7980 15 SS Combo 46.00 7981 Super Reverb 30 Combo 139.00 7982 Lead 100 129.00 7983 Bass 100 109.00 7984 Slave 100 26.50 7985 PA 100 175.00 7407 Treble "N" Bass 100 SV 145.00 7402 Treble "N" Bass 50 SV 129.00 7408 PA 100/6 SV Rev 149.00 7408 PA 100/6 SV Rev 149.00 7408 PA 100/6 SV Rev 149.00 7407 PA 100/4 SV 159.00 SPEAKERS 7990 S412 3 x 12" 169.00 7993 S21 X 15" 135.00 7993 S21 X 15" 135.00 7993 S21 X 15" 135.00 794 S1 ISA 1 x 15" 229.00 7451 TV-35 PA Col 55.00 75.00	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL Instrument Amp Tops 1959 100W Lead	SOLID STATE 7980 15 SS Combo 46.00 7981 Super Reverb 30 Combo 139.00 7982 Lead 100 129.00 7983 Bass 100 109.00 7984 Slave 100 26.50 7985 PA 100 175.00 7985 PA 100 175.00 7402 Treble "N" Bass 100 SV 145.00 7402 Treble "N" Bass 50 SV 149.00 7408 PA 100/6 SV Rev 189.00 7408 PA 100/6 SV Rev 189.00 7408 PA 100/6 SV Rev 189.00 7407 PA 100/4 SV 159.00 SPEAKERS 7990 S412.3 x 12" 169.00 7992 S115 1 x 15" 135.00 7993 S21H Add on dbl hn 135.00 7994 S11SA 1 x 15" 135.00 7451 TV-35 PA Col 55.00 7450 TV-20 PA Col (pair) 75.00 SHARMA ORGAN SPEAKER CABINETS 177.24	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 26 ·50 7984 Slave 100 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble 'N' Bass 100 SV 145 ·00 7402 Treble 'N' Bass 50 SV 129 ·00 7408 PA 100 65 V Rev 189 ·00 7408 PA 100 65 V Rev 189 ·00 7407 PA 100	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL 198-50 203 100W M/Vol. 198-50 2008 100W Artist. 210-00 2098 100W Trans 169-00 1992 100W Bass. 169-00 1992 100W Bass. 169-00 1992 100W Bass. 169-00 1992 100W Bass. 169-00 1986 50W Bass. 164-95 1986 50W Bass. 164-95 1987 50W Lead. 154-95 1908 50W Artist. 161-50 1935-35B 100W 4 x 12. 170-95 1960-60B 100W 4 x 12. 156-50 1935-35B 100W 2 x 12. 156-50 125W Powercel 153-30 126-50	SOLID STATE 1980 15 SS Combo 46 00 7981 Super Reverb 30 Combo 139 00 7982 Lead 100 129 00 7983 Bass 100 109 00 7984 Slave 100 26 50 7985 PA 100 175 00 VALVE 7404 Treble "N" Bass 100 SV 145 00 7402 Treble "N" Bass 50 SV 129 00 7408 PA 100 65 V Rev 189 00 7408 PA 100 65 V Rev 189 00 7408 PA 100 65 V Rev 189 00 7407 PA 100 65 V Rev 189 00 7407 PA 100 159 0	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 129 ·00 7984 Slave 100 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble 'N' Bass 100 SV 145 ·00 7402 Treble 'N' Bass 50 SV 149 ·00 7408 PA 100 65 V Rev 189 ·00 7408 PA 100 65 V Rev 189 ·00 7408 PA 100 65 V Rev 189 ·00 7407 PA 100 45 V 159 ·00 SPEAKERS 7990 S412 3 × 12" 169 ·00 7991 S212 22 V 22 V 22 V 23 V 24 V 24 V 25	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 109 ·00 7984 Slave 100 26 ·50 7985 PA 100 175 ·00 VALVE 7404 Treble "N" Bass 100 SV 145 ·00 7402 Treble "N" Bass 50 SV 129 ·00 7408 PA 100 / 65 V Rev 189 ·00 7408 PA 100 / 65 V Rev 189 ·00 7408 PA 100 / 65 V Rev 189 ·00 7408 PA 100 / 65 V Rev 189 ·00 7408 PA 100 / 65 V Rev 189 ·00 7407 PA 100 / 65 V Rev 189 ·00 7407 PA 100 / 65 V Rev 189 ·00 7407 PA 100 / 65 V Rev 189 ·00 7407 PA 100 / 65 V Rev 189 ·00 7407 PA 100 / 65 V Rev 189 ·00 7407 PA 100 / 65 V Rev 189 ·00 750 / 65 V R	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL 198-50 198-50 2008 100W M/Vol. 198-50 2008 100W M/Vol. 198-50 2008 100W Artist. 210-00 1992 100W Bass. 169-00 1992 100W Bass. 169-00 1996 50W Bass. 154-95 198-50 2009 100W Bass. 154-95 2004 50W M/Vol. 170-95 1935-35B 100W 4 x 12	SOLID STATE 1980 15 SS Combo 46 00 7981 Super Reverb 30 Combo 139 00 7982 Lead 100 129 00 7983 Bass 100 109 00 7984 Slave 100 26 50 7985 PA 100 175 00 VALVE 7404 Treble "N" Bass 100 SV 145 00 7402 Treble "N" Bass 50 SV 149 00 7408 PA 100 SV Rev 189 00 7408 PA 100 SV Rev 189 00 7408 PA 100 SV Rev 189 00 7407 PA 100 SPEAKERS 7990 S412 3 x 12" 169 00 7991 S212 H 22	2 x 12 Inst. Cab	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W
MARSHALL 198-50 198-50 2003 100W M/Vol. 198-50 2008 100W Artist. 210-00 2098 100W Trans 169-00 1992 100W Bass. 169-00 1992 100W Bass. 169-00 1996 50W Bass. 154-95 2004 50W M/Vol. 154-95 2004 50W M/Vol. 154-95 2004 50W M/Vol. 154-95 2004 50W M/Vol. 154-95 2008 50W Artist. 61-50 2005 100W Slave. 137-15 18strument Cabinets 1982-82B 120W 4 × 12. 170-95 1982-82B 120W 4 × 12. 156-50 1935-35B 100W 4 × 12. 156-50 1959-95B 100W 2 × 12. 156-50 1959-95B 100W 2 × 12. 156-50 2005-65B 153-30 2069 60W Artist. 161-10 20056 250W Powercel 178-90 2004-60W Artist. 132-30 2069 120W Artist. 161-10 2052 125W Powercel 214-00 2056 250W Powercel 214-00 2056	SOLID STATE 7980 15 SS Combo 46 ·00 7981 Super Reverb 30 Combo 139 ·00 7982 Lead 100 129 ·00 7983 Bass 100 129 ·00 7984 Slave 100 25 ·00 7985 PA 100 175 ·00 VALVE 7404 Treble "N" Bass 100 SV 145 ·00 7402 Treble "N" Bass 50 SV 129 ·00 7403 Treble "N" Bass 50 SV Rev 149 ·00 7408 PA 100 65 V Rev 189 ·00 7408 PA 100 65 V Rev 189 ·00 7407 PA 100 7400 7	2 x 12 Inst. Cab 82:25 "Y' 4 x 12 Inst. Cab. 140:00 I x 15 Folded Hn Bin. 145:00 Add on Hn per pr 64:80 Full-mix PA 100 149:99 Power slave 125 amp. 167:00 I x 15 Super bin w hn 167:00 I x 15 Super bin w hn 167:00 I x 15 Super min bin. 124:30 I x 15 Super min bin. 145:80 August Disco Consoles MD3 Garrard dks. 218:45 MD1 153:25 MD3 100. 286:25 SOLA SOUND Reverb mixer. 45:20 G-ch mixer. 45:20 Mighty Atom amp. 27:90 Compact 10. 41:85 Sola 30W amp. 89:64 Buckeroo 7W amp. 33:13 SOUNDOUT (EX. VAT) Series Illa, mono 170W 330:00 Series Ill, stereo. 375:00 Series Ill, stereo 170W 495:00 Series VI. 246:00 Series VI. 246:00 Series VI. 246:00 Series VI. 186:00 SP 18 pre amp. 135:00 Loudspeakers HEIC, 1 x 12, 50W. 60:00 DL6, 100W F/rng. 183:00 SIMON KING MUSIC	Disco MK VI	811B Sectoral hn	LW50 w sustain 70W LW100 w sustain 120W

L100 36" horn 70W 314-85 MONITOR ENCLOSURES 100/12 × 12" Mwedge 100W 370-71 M100/15 × 15" M200/15 × 15" Multi wedge 200W Mon Horn "A" Mid/ H.F 12-78 Mon Horn "B" Ext. 58-68 MIXING DESKS D8 Mono 8 ch 185-79 D8 D-L Mono 8 ch 229-80 D16 St 16 ch 870-00		YBA-1 50W /s s		YSC-9 15 x 12" x hn cabs (pr)	BB x 5" bin
	PERC	USSION	INSTRUM	ENIS	
D. H. BALDWIN GRETSCH Outfits: 4027 Rock 'n Roll 766-00 4029 Avant Garde 1046-00 4028 Black Hawk 814-00 4015 Name Band 649-00 4015 Pogressive Jazz 649-00	Drums: Dynasonic snare 5 x 14"	14" Joe Morello Hi- Hat	Snare drums 450.5" Wood, 8 lugs. 451.5" W od, 10 lugs 103-15 452.6\frac{2}{2}" W od, 8 lugs. 100-61 453.6\frac{2}{2}" Wood, 10 lugs. 701M 5" Chrome, 10 lugs. 116-01 711M 6\frac{2}{2}" Chrome,	4437 Parade Leg Rest 5-78 730 Cymbal Sizzler 5-78 5-00	HORNBY-SKEWES HOSHINO HSD500 369-00 HSD500T. 475-00 HCT8 297-00 HM300 ISI-50
4020 Broadkaster 882·00 4035 Monster 1046·00 4030 Tri Tom 1208·00	Powertone 8 x 12 t.t. 71:30 Powertone, 9 x 13 t.t. 75:95 Powertone, 10 x 14	16" Hi-Hat. 19.45 18" Hi-Hat. 24.38 20" Hi-Hat. 31.91 Stambal:	8 lugs	KENT N2501 Apollo 5 229.00 N2501 Superstar 295.00	NORLIN PEARL DRUM OUTFITS
BOOSEY &	t.t	14" Hi-Hat. 38-81 16" Hi-Hat. 25-12 18" Hi-Hat. 30-90 20" Hi-Hat. 38-70	1412 12" x 8" 82.81 1413 13" x 9" 88.52 1410 14" x 10" 92.99 1415 14" x 15" 104.40	N2501 Apollo 4 156·00	6300/PFW 22" Bs 873.00 6300/SFW 22" Bs 952.00 6301/PFW 24" Bs 907.00 6301/FFW 24" Bs 984.00
	t.t		Floor Tom Toms—Double Headed	HOHNER	6302/PFW 22" Bs 623.00 6302/SFW 22" Bs 678.00
BEVERLEY COMPLETE OUTFITS Panorama 21	Powertone 18 × 20	CLEARTONE SLINGERLAND Outfits: 7001 Joe Cusatis 527-77 7002 New Rock 657-13 7002/24 Super Rock 680-95 7003 Buddy Rich 728-04 7004 Gene Krupa 576-81 7005 Avante 752-39 7006 Jazz Rock 1017-43 7007 Modern Sloc 688-12 7009 Duet 840-80 7010 Modern Jazz 490-28 7011 San Juan 618-18 7012 Concorde 1285-06 7128 RJB 857-77 7129 Jupiter 915-40 Share drums: 7013 5" x 14" 117-63 7014 6½" x 14" 117-63 7015 5" x 14" 86-99 7018 6½" x 14" 86-99 7018 6½" x 14" 86-99 7018 6½" x 14" 86-99 7018 5½" x 14" 86-99 7018 5½" x 14" 117-63 7130 5" x 14" 86-99 7018 5½" x 14" 110-73 7131 6½" x 14" 110-73 7131 14" x 24" 110-73	1414 4" x 5" 110-76 1416 16" x 16" 123-51 1418 16" x 18" 131-12 1420 18" x 20" 145-72 Tom Toms—Single Headed 14125 8" x 12" 66-24 14135 9" x 13" 71-33 14105 10" x 14" 73-89 14155 12" x 15" 81-51 14145 14" x 14" 92-99 14165 16" x 18" 109-48 14205 18" x 20" 111-99 1412 3 tom tom legs brackets 24-35 4413 tom tom leg & brackets 8-12 Bass Drums—Double Headed 118 14" x 18" 136-02 120 14" x 20" 143-63 120 14" x 20" 143-63 121 14" x 24" 167-98 126 14" x 24" 158-86 1205 14" x 24" 158-86 1205 14" x 24" 122-75 1225 14" x 24" 139-40 1265 14" x 24" 139-40 1265 14" x 24" 39-40 1265 14" x 24" 39-40 1265 14" x 24" 39-40 1265 14" x 26" 33-46 5000 16-14at Super 25-01 5000 16-14at Super 36-46 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000 5000	SONOR Outfits XK984	6302/FF 22" Bs. 688:00 6302/FS 22" Bs. 742:00 6302/FNP 22" Bs. 742:00 6302/FNP 22" Bs. 708:00 6302/FNP 24" Bs. 708:00 6304/FFW 24" Bs. 638:00 6304/FFW 25" Bs. 93:00 6304/FPW 24" Bs. 759:00 6304/FPP 24" Bs. 759:00 6304/FPP 24" Bs. 722:00 6312/FPP 24" Bs. 557:00 6312/FPF 24" Bs. 666:00 6312/FFP 24" Bs. 633:00 6312/FFP 24" Bs. 633:00 6312/FPF 24" Bs. 633:00 6312/FPF 24" Bs. 633:00 6312/FPF 24" Bs. 643:00 6314/FFW 24" Bs. 577:00 6314/FFW 24" Bs. 642:00 6314/FFW 24" Bs. 642:00 6314/FPF 24" Bs. 642:00 6314/FPF 24" Bs. 642:00 6314/FPF 24" Bs. 728:00 6314/FPF 24" Bs. 728:00 6314/FPF 24" Bs. 642:00 6314/FPF 24" Bs. 642:00 6314/FPF 24" Bs. 642:00 6314/FPF 24" Bs. 579:00 6324/FPF 24" Bs. 633:00 6324/FPF 24" Bs. 633:00 6324/FPF 24" Bs. 633:00 6324/FPF 24" Bs. 633:00 6324/FPF 24" Bs. 579:00 6324/FPF 24" Bs. 633:00 6324/FPF 24" Bs. 579:00 6332/FPF 24" Bs. 579:00 6332/FFPP 24" Bs. 579:00 6332/FFP
C.B.S. ARBITER (EX.VAT) ROGERS Outfits: Studio X	18" Thin. 52:34 19" Thin. 59:83 20" Thin. 65:23 22" Thin. 83:51 24" Thin. 100:45 18" Flat Ride Med. 59:08 20" Flat Rided Med. 75:02 18" China type. 59:08 20" China type. 61:81 No. 1 Seven Snd. set. 25:60 No. 2 Seven Snd. set. 30:36 No. 3 Seven Snd. set. 59:08 No. 5 Seven Snd. set. 59:08 No. 5 Seven Snd. set. 59:08 No. 5 Seven Snd. set. 59:08	Mitchell S5 5 drum kit (w/out cymbals) 265-00 D. B WHOLESALE CAMCO DRUM KITS C-650	1480 Spurs 13:34 830 Snare Strainer 10:86 1115 Tom Tom Damber 5:53 748 Hi-Hat Clutch 4:87 750 Cymbal Tilter 4:87 755 Swivel Cymbal Tilter 5:53 842 Butt Plate for Snare 2:78 1275 Drum Key 1:47 1290 Drum Key and Wrench 2:25 1280 New Drum Key 1:42 1422 Single Cow Bell holder 3:78	180 22003 3" 13-55 22005 4" 16-90 22005 5" 19-40 22007 6" 22-50 22009 8" 29-45 22011 20" 38-40 270 12" 4-80 271 2" 4-80 274 44" 7-40 275 5" 8-80 276 6" 10-40 278 8" 14-85 2685 8" sizzle 15-75 280 20" 16-90 2695 20" 252	6363 Snare Drum stand

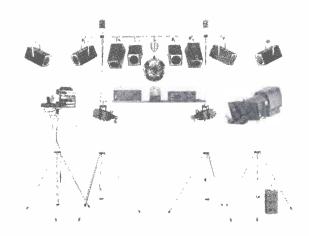
Snare Drums:	Tom-Toms:				-	Kenny Clarke Pairs		8805 'Mars 05' Drm	
6410 Snare Drum Kit 5 x 14, 12" 36-75	112	To avoid upp	2222	ary repetitions, c	or.	Hi-Hats 5215 13" 14" pr		otft	462-00
6411 Metal Snare	114	TO avoid unit	ecess	ary repetitions, c	EI-	5216 14" 15" pr	71.57	otft	
Drum, 5½ x 14", Chrome,	115	tain abbrevia	tions	are frequently us	sed	New Beat and		Drm otft	442-20
6412 Wood Snare Drum, 5½ x 14" 27.75	118 53·24 333 51·39	in our listing	o: ala	atria alaa: austa:		Standard Hi-Hats 5243/2 13" pr	56.77	8704 'Mercury 4' Drm otft	368-50
6413 Wood Snare	340 55 55	in our listing	s. ele	ctric-elec; custor	m-	5244/2 4" pr 5245/2 5" pr	68·63 74·49	8520 Bs Drm w/spurs 8522 Bs Drm w/spurs	
Drum, 5½ x 14" 23.50 Accessories:	346 76-39	ctm; semi-ad	cousti	c-s/ac; organ-o	rg;	5246/2 16" pr	79.18	8524 Bs Drm w/spurs	108-90
6420 Bs Drm Pedal 12-00 6422 Hi-Hat Stand 13-00	348	professional -	nro:	standard – s	td.	Brilliant 4930 8"	22-45	8526 Bs Drm w/spurs 8534 Floor Tom Tom	
6423 Cym Floor Std 7-25	435, 14 x 14". 62-96 436, 16 x 20". 70-83 440, 14 x 10". 48-15 442, 12 x 8". 41-67	professional -	- pro;	Stallualu – S	tu;	4930 8 5333 10". 5334 13" 5335 14". 5336 15". 5337 16". 5338 17". 5339 18". 5340 20".	25.40	w/legs 8536 Floor Tom Tom	64-90
6424 Snare Drm Std . 8-25 TOSCO CYMBALS	440, 14 × 10"	acoustic-ac;	folk-f	k; bass–bs; strin	ng-	5335 14"	34·20 40·15	w/legs 8538 Floor Tom Tom	70.40
14" Hi-Hats 38.00	444, 14 X 7 , 47.66	string: de lux	e_d/I	jumbo-jbo; pian		5336 15"	43·05 46·00	w/legs	77-00
16" Crash Ride 23.00	446,					5338 17"	49·00 54·80	8588 Snare Drm w/	100-00
18" Medium Ride 33:00 20" Medium Ride 39:50	1433, 13 x 8" 31·48	pno; left han	d–l/h;	scale-sc; case-	cs;	5340 20"	63.65	8688 Snare Drm w/ tone cont	
	1340 38-42	banio-	-bio:	monitor-mt.	- 1	5341 22"	78-45	8585 Snare Drm w/	
Water and the same of the same	1346 53·70 1435, 14 x 14" 50·00		-,-,		- 1			tone cont	77.50
ORANGE	1440. 14 x 10"				-	ROSETTI		8555 Snare Drm w/	85.50
Single drum kit, To order	1442, 12 x 8"					NOOLITI	ASSESSED IN	tone cont 8512 Tom Tom w/	65.75
Double drum kit To order	1446, 16 x 16" 51-39	407 4 51 1		100147 5 1	2.50	EMI HAMMA	226.50	tone cont	41.25
	1448, 18 x 16" 59·72	497 6 x 5½ Melodic Tom Tom	30-16	190 Wire Brushes 190A Wire Brushes	2·50 2·50	770 Kit		8513 Tcm Tom w/	42-90
PREMIER	Cymbals: Zyn:	488 8 x 5½ Melodic	30-16	191 Wire Brushes, 191A Wire Brushes, ,	2·50 2·50	shell side drum) 660 Kit		8514 Tom Tom w/	49.50
(EX. VAT)	272 12"	489 10 x 6½ Melodic		195 Wire Brushes	2.90	W660 Kit (wood- shell side drum)		8515 Tom Tom w/	
Snares:	273 13"	Tom Tom	40.75	grades,	2.35	Drums and Accessorie	s:	tone cont	
31. 14 x 5½"	274 14" 7.87	Tom Tom	45 - 28	Hickory Nylon Tip Sticks, all grades	2.75	661 22" bass drum 679 24" bass drum	71.50	Tom stand	29.15
$33, 14 \times 5\frac{1}{2}$ "	274P 14" pair 15·74 275 15", 8·80	Tom Tom	49.79	351 Gladstone Practice Pad	7.05	662 3 x 9 tom tom 671 14 x 10 tom tom.	35·75 37·75	Tom w/hldr 8558 C ncert Tom	18.15
36 14 v 6±" 78:70	275P 15" pair	Tom Tom	52.78	941 8" Headless		663 16 x 16 floor tom	52.25	Tom w/hldr	19.80
1002, 14 x 5½" 36·57	278 18" 14.81	464 15 x 12 Melodic Tom Tom	61.85	Tambourine 951 10" Headless	10.95	tom	49.75	8560 Concert Tom Tom w/hldr	
1005, $14 \times 5\frac{1}{2}$ "	280 20"	465 16 x 14 Melodic Tom Tom	69-39	Tambourine, 952 10" Headless	12.55	676 14 x 5½ wood- shell snare	48.25	8562 Concert Tom Tom w/hldr	27.50
1036, $14 \times 5\frac{1}{2}$ "	Super Zyn:	920 20 x 14 Bass	0, 5,	Tambourine	14-10	665 bass drum pedal . 672 hi-hat	15·18 19·15	8568 Concert Tom	
2001, $14 \times 5\frac{1}{2}$ "	354 4"	Drum Super Classic	128-23	88 Hi-Hat Sock Jingle	8-10	ASBA	17.13	Tom set 8563 Concert Tom	
$2004, 14 \times 6\frac{1}{2}$	354P 14" pair	922 22 x 14 Bass Drum Super		73 Ching Ring	20·70 7·45	Asba Metal 24 x 14 bass	POA	Tom w/hldr 8564 Concert Tom	29.15
2006, 14 x 12" 96-29	356 16"	Classic	137-30	97 Sleigh Bells 74 Slapstick	15·25 6·30	22 x 14 bass	104	Tom w/hldr 8565 Concert Tom	33.00
2011, 14 x 4"	358S 18" sizzle	924 24 x 14 Bass Drum Super		774 Large Wood		20 x 14 bass	11	Tom w/hldr	36.85
Outfits (w/out cymbals)	360 20"	Classic	146-33	775 Small Wood	4.70	14 x 9 Tom Tom 13 x 9 Tom Tom	17	8566 Concert Tom Tom w/hldr	41.80
202 w 20" BD 395-59 B202 w 22" BD 395-90	362 22" 68 52	Drum Super Classic	156-90	Block	4.70	16 x 16 Tom Tom	1.9	8569 Concert Tom	
D202 w 24" BD 410-41		Accessories:	130 70	Tambourine	15-65	12 x 8 Tom Tom Asba Altuglass	1.0	8570 'Augustar' Tom	
201		7821 Single Tom Tom holder	18-00	Tambourine	16.85	24 x 14 bass	**	Tom Concert set 6898 Concert Tom	
C201	ROSE-MORRIS	7812 Double Tom		1094 8" Calf Tam- bourine	19-20	22 x 14 bass 20 x 14 bass		Tom stnd	27.50
D203	LUDWIG	Tom holder 13452 Double Tom	25.00	1090 10" Calf Tam- bourine Double		14 x 9 Tom Tom 13 x 9 Tom Tom	11	stnd	23.85
D204 603.93	Outfits:	Tom floor stand, 7791 SturdiLok Tom	37-55	Jingles	25.85	16 x 16 Tom Tom. ,	.,	6912 Stage Star Cym	22.95
304	2001 Octaplus 1360-00 2005 Quadraplus 905-00	Tom holder	25.90	MUSSER		Snares 14 x 5 wood	**	6914 Stage Star Cym	30-50
D304	993 Pro Beat	Tom floor stand	34-45	MSI Kelon Portable Xylophone	715-00	14 x 5 metal		6915 Stage Star Hi- Hat stnd	34-50
B305	989 Big Beat 735.00	13041 Bass Drum	4.57	M42 Kelon Elite Xylophone		14 x 5 glass,	, .	6895 'Stage King' Hi-	
D305	985 Rock-Duo 935-00 964 Super Big Beat 750-00	1306 Curved Re- tracting spurs	6.53	M41 Kelon Piccolo	000 00	Stands Hi hat		Hat stnd	32.45
B308	975 Triple Tom 855-00 1001 Rock Machine 760-00	1324 Hoop Mount		Xylophone (2½ Oct.)	285.00	Snare	**	Snare Drm stnd 6892 'Stage King'	22.00
604	1007 Smoke 'n Fire 780-00 2007 Overdrive 930-00	Stick holder LATIN-AMERICAN	2.10	M39 Kelon Piccolo Xylophone (2		Conga/Bongo Tumbador	179.00	Cym stnd 6893 'Stage King'	20-02
D604	2003 Power Factory . 1070-00	2357 Tunable Bon- goes on stand	88-95	Oct.)	365.00	Twin congas		Cym stnd 6894 'Stage King'	22.00
B605	Snare Drums: 410 Supersensitive 5" 152-00	2351 Timbales, Cop-		Marimba	825.00	Bongos	62-00	Cym stnd	27.50
D605 552-06 606 688-65	411 Supersensitive 6½" 156.00	per, on Stand 2353 Timbales, Brass,	145-00	M61 Kelon Triette	555.00	Metal bongos	46.00	6870 'Stage Master' Snare Drm stnd	15-13
B606	400 Supraphonic 5". 100 00 402 Supraphonic 6½". 103 00	on Stand	145.00	M30 Brentwood Marimba	1340-00	K ZILDJIAN 10" crash	22.00	6872 'Stage Master' Cym stnd	14.03
717 w 20" BD 621-95 B717 w 22" BD 624-26	402 Supraphonic 6½". 103.00 404 Acrolite 75.00	Chrome, on Stand	155.00	M250 Concert Grand Marimba		13" hi hat	33-00 39-00	6875 'Stage Master'	
D717 w 24" BD 636.77	405 Piccolo 3" 92·00	Holder	1.64	MI50 Century		6" hi hat 8" crash/ride	45·00 55·00	Hi-Hat stnd	25.03
808 w 20" BD 834-92 B808 w 22" BD 839-54	Stands and Fittings: 201 Speed King Pedal 35:00	Holder,	2.61	Marimba M75 Century Vib	1990-00	20" crash/ride	65.00	Drummer's throne 6750 'King Bear'	
D808 w 24" BD 864-56 1030 20" BD 354-94	205 Ghost Pedal 50-95	128 4" Cowbell 129 5" Cowbell	6·60 7·95	M55 Pro Viba M45 One Nites Vibe	1610-00	22" crash/ride	80.00	Drm pedal	48-40
B1030 22" BD 356.78	stand,	2388 Black Beauty		(Variable Speed)	1420-00	12"	12.50	pedal	24.20
D1030 24" BD 356-51 1031 w 20" BD 254-45	1374 Tubular s/d stnd 32-90 1405 Tubular cymbal	Cowbell	13.05	CYMBALS	ducto	13",	15·00 21·00	6681 Single Tom Tom	17-60
B1031 w 22" BD 256-76 1033 w 20c BD 302-16	stand,	bell	18-50	Avedis Zildjian Proc	17.16	15"	23·00 25·00	6682 Double Tom	า
B1033 w 22" BD 304-47	stand	bell	21.75	5242 10"	20·09 28·37	18"	32.00	Tom hldr 6675 Double Concert Tom Tom hldr	
Bass Drums: 124, 28 x 14" 109-26	Orchestral Drums:	bell	17.95	5244 14".	34.37	20". 22".	40·00 58·00	6580 Bass Drum spurs	6.05
125, 24 x 14" 104-16 126, 26 x 14" 108-33	942 12 x 8 Tom Tom Super Classic 66-39	133 Cowbell holder	22·85 3·50	5245 5"	39.59			6552 Tone control 6080 Drum Sticks—	
127. 18 x 12" 79·63	944 13 x 9 Tom Tom	1323 Bell Block hider 2383 Vibraslap Small	4·30 14·70	5248 18"	42·60 48·55		100	F, 5A, 7A & Rock 105	1.27
130, 20 × 14"	Super Classic, 69-39 946 I4 x 10 Tom Tom	2384 Vibraslap Large	18-50	5248WC 18" Wide Cup	48-16	SUMMERFIEL	D	6082 Drum Sticks-	
1150, 20"	Super Classic, 70.91 947 15 x 14 Tom Tom	2380 Afuche Small 2381 Afuche Medium	19·00 21·75	5248SW 18" Swish 5248 S 18" Sizzle	56·55 48·48	'IMPERIAL STAR'	-	2B & 5B	I · 38
1154, 24" 83·33 1161, 20 x 14" 65·28	Super Classic 75.45	2382 Afuche Large, 2392 Metal Tubo	26-65	5248T 18" Trio	48.48	DRUMS		nylon—FN, 5AN, 7DN.	i · 38
1163, 22 x 14" 68-05	948 14 x 14 Floor Tom Ton Super	Small	2.80	5248MC 18" Mini	48-48	8993 Saturn 12+1 Drum otfts	918-50	6092 Drum Sticks w/ nylon—2BN &	
1170, 20 x 12" 57-87 1171, 20 x 14" 61-57	Classic	Large	3.75	5249 19" 5220 20" 5220SW 20" Swish	51·48 56·16	8987 'Saturn 7' Drm otft.		5BN.,	1.54
1172, 22 x 12" 59·72 1173, 22 x 14" 63·89	Tom Tom Super Classic	2361 Claves Small 2368 Claves Medium	4·35 4·35	5220SW 20" Swish	65.03	8909 'Mars 9' Drm		'ROYAL STAR' DI	RUMS
1175, 24 x 12" 67·13	952 18 x 16 Floor	2364 Maracas Small 2365 Maracas Med,	5·45 6·50	5220P 20" Pang	65·03 56·18	8908 'Mars 8' Drm		7917 Drum outfit 7925 Drum outfit	352.00
Timbales: 531, 13 & 14 x 6 96.76	Tom Tom Super Classic	2366 Guiro Small 2367 Guiro Medium	7-60	5220MC 20" Mini	56-18	otft	704-00	7924 Drum outfit 7955 Drum outfit	310.20
532, 13 & 14 x 6 88-89 531C 96-76	954 20 x 18 Floor Tom Tom Super	Sticks, Brushes,	8.20	5261 21"	62·61 70·98	otft	621.50	7954 Drum outfit 7805 Drum outfit	323.40
532C	Classic	Miscellaneous		5221SW 22" Swish	79.43	otft,	503-80	7804 Drum outfit	394-90
116									

7904 Drum outfit	TD7836 Floor Tom Tom W Ess Se O0 Tom W tone cont	7562 Concert Tom Tom w/hldr	7569 Concert Tom Tom set	TD7876 Snare Drm w/tone cont	6850 'Lonestar' Snare Drm stnd
KEYBO	ARDS				
BALDWIN Models: 124A	Rhodes	Beaumont	HORNBY-SKEWES Organs 3200 Tivoli 49	MAGNUS 350. 29·16 401. 36·60 410. 31·67 421. 49·68 468. 58·32 Electronic 1851. 169·00 MACARI EMS Synthi AKS. 961·20 EMS V.C.S.3. 810·00 EMS D.K.2 Keyboard Sola Compact Comp	1160
56D	for Portables 47-00 Match 7C 65-00 Match 12C 75-00 237 Console 470-00 237 Cwylredr 615-00 244 Console 730-00 244 Console 730-00 244 Console 730-00 249 325-00 Melody WA 325-00 Melody WA 375-00 Melody WA 439-00 Talisman 980-00 Talisman 980-00 Crystal 750-00 Crystal 750-00 Crystal 750-00 Crystal 1300-00 Snoopy piano 170-00 Sprody 444 1050-00 Cosmic 333 770-00 Mistral 655-00 Serenade 350-00	Model Super VI	String Orch	NORLIN LOWREY Teenie Genie (TG) 795-00 Genie 44	w pre sets
JEN A50. 299-00 A100. 385-00 A150. 425-00 A200. 489-00 A300. 654-00 A350. 735-00 Painotone 600 235-00 Superstringer 384-00	ELKA ORLA Symphony 530-00 610R. 445-00 ELKA ORLA X55 P Portable. 1056-06 X55 Portable 993-45 Concorde 602 1432-88 Capri 101 P. 460-43 Capri 101 C. 479-62 Canticcio 33/LS 1412-02	KM 1122-00 Super Dolphin 9922K 1556-00 Phoenix 1222 1871-00 8022 1895-00 B122 2836-00 Aurora 8222 3316-00 Monarch 16322 4436-00 Grandee 11222 5558-00 Concorde 2307 6922-00 Sounder II 788-00 X5 1426-00 A/V64 261-00 Cavendish 1000 530-00 Cavendish 1500 695-00 Cavendish 1500 777-00	XENTUCKY 201 Challenger 930·00 301 Explorer 1230·00 101 Adventurer 1650·00 400 Petit 4 335·00 1001 Sound Processor 36 36 370·00 500 Chester 575·00 525 Winchester 850·00	Citation Console 4896-00 Symp Stereo Theatre Console	New Festival. 437-85 Fiesta. 501-90 Winner 90. 672-00 Winner 90S. 731-85 SM 3300 BS. 857-85 SM 3300 BL. 896-70 Romantic 140S. 832-65 Romantic 140L 871-50 Melodic 240S. 898-80 Melodic 240L 937-65 Prestige 340S. 1205-40 Prestige 360L 1466-85
ROLAND Rhythm Units: TR 33 Rhythm box. 168-12 TR 55. 189-00 TR 66 w/auto rhy. 195-22 TR 77. 299-59 Keyboards: SH 1000 Syn. 560-97 SH3A Syn. 566-45 SH 2000 Syn. 670-04 SH SA Syn. 949-00 System 100. 1528-07 System 700. 9716-06 EP 20 Elec piano. 438-94 EP 30 Elec piano. 535-43 RS 202 String. 549-00	Capriccio 33/LS. 1412-02 Notturno 66/OLS. 1713-22 Elkapiano 88. 283-66 Elkarhapsody 490. 348-81 Preludio 22L 964-55 Elkarhapsody 610. 585-67 Elka 'String Bass' Pedalboard. 66.59 Tiffany 3. 163-08 Tiffany 4. 165-02 Companion P37/12A. 219-66 Companion P21A. 219-66 Fantasy 37/12A. 259-94 Fantasy 20A. 259-94 Fantasy 20A. 259-94 Fantasy 27A Duo P. 425-91 Companion P2A port Fantasy 27A Duo P. 425-91 Companion P2A port Elkatone 610PR. 566-20 Elkatone 615PRS. 734-83 Elkavox 77P. 1593-08 Elkarhythm 152-85	HOHNER Clavinet D6	Chorister 61MB	250 Intersound	WURLITZER 305. 480·37 320. 686·25 360. 859·50 375. 1098·00 400. 1123·87 415. 1357·87 542. 1588·50 545D. 1472·75 555D. 1957·50 605. 2505·37 800. 2747·25 802. 2747·25 805. 3244·50 4700. 4432·37 200 Electronic piano 551·25 429 Adventurer. 991·00 Pianos:
C.B.S. ARBITER Rhodes Suitcase Piano, 88 note 1419-80	FARFISA Balfour	Pianos 255-70 K1. 255-70 K2. 499-75 K4. 299-75 Bass 2 199-50 Stand 34-90 Piano legs 26-10	Melodic Bs. 45.00 Rev (Echo). 40.00 Encl/Unencl Sw. 9.00 Add Express Ped. 45.00 Headpho Sock. 9.00	THOMAS 1129 Cavalier	MI06

INDEX TO ADVERTISERS

A1 Music	102	EDC	65	Musical Sounds	89
Acoustic	80	Eddie Moors	92	Music Distribution	78
AJS	85	Elka Orla	96	Music Laboratory	40
AKG	77	Escape	96, 97	Music Man	51
Album Tracking	16	F 11 (40		
Azusa Music	67	Failsafe	43	Ovation	OBC
Barnes and Mullins	82	FCN	22 87	Peavev	7
BBC Studios	100	FDH	25	Piezo Horns	13, 81
B. C. Rich	84	Free 'n Easy	25	1 1620 1101113	13, 01
Beyer	8	GMS	24	REW	41
Black Echoes	66	Guild	24	Rock City	54
Boosey and Hawkes	20		100	Roost	73
Bose	48	Hayden	103	Rose Morris	94, 95
Brodr. Jorgensen	105	Hohner	60, 61, 86, 88, 97		
- C	47	Horizon	102	SAV	72
Calrec	118	Hornby Skewes	46, 66 42	S. D. Curlee	107
Cerebrum	55	Humbucker	42	Shure	64
Cerwin Vega	69	James How	93	Simon King	57, 58 <i>,</i> 59
Cleartone Complex 7	17	Johnson	45	Sonor	36
Complex /	33	•		Soundout	42,75
Crumar	26	Kemble	IFC	Stramp	6
Custom Sound	108	Kingfisher	45	Strings and Things	IBC
		Lansdowne	20	Summerfield	34
Darburn	16	Lord Synthesizers	63	Turner	32
Di Marzio	14, 15	Lord Synthesizers	00	ramor	
Dolby	9	Macaris	74	White	47
Eastwood	56	MM	70	Woods	62

STAGE LIGHTING AND SPECIAL EFFECTS



We are suppliers and stockists of high-power PAR 64 lanterns and lamps, Rank Strand lanterns, Electrosonic and Pulsar dimmer packs and control desks, Powerdrive telescopic lighting and equipment stands, Lee filters, Multicore cables, Multipole connectors etc.

All types of discotheque and special effects equipment including strobes, mirror balls, dry ice machines, projectors, sequencers, chasers, effects wheels etc.

All items for sale or hire.

Complete portable rigs built from stock, usually within 72 hours of ordering.

Visit our showroom and see the sensational electrosonic "Rockboard", the world's most advanced control desk for rock concert lighting.

Open Monday - Friday 9.30 to 5.30, or send 50 pence for brochure.

CEREBRUM LIGHTING (Sales & Hire) LTD. 168 CHILTERN DRIVE, SURBITON, SURREY KT5 8LS. Tel: 01-390 0051 (24hr. answering).



The hotter the better. Viper.

A solid body guitar is only as good as its pickups. That's why a lot of professional guitarists have started to customize their instruments with hotter. specially wound pickups.

Now there's a solid body guitar with factory-installed pickups that are hotter than custom units and engineered for a fuller sound. The Viper by Ovation.

A stronger signal, with more bite.

The Viper uses two single coil pickups. In each pickup. Ovation sets six alnico magnets in the bobbin and wraps the coil with 30% more windings for a stronger signal. Then, the entire assembly is surrounded with vibration-dampening material. And because it is shielded by a patented split casing, the Viper pickup reproduces less line noise and more highs than conventional single coil designs.

For sharper, cleaner treble response, the magnets on the Viper bridge pickup have been angled from the bass to treble strings.

The Viper pickup is 6db hotter than other single coil pickups. Play in the upper register and you can hear the notes snap with a clear, razor-sharp tone. Play in the bass or middle registers and the response is clean and full.

Other standard Viper features: a rock maple neck and fingerboard with a full two-octave range, a 251/2" scale length for added high harmonics, six individually adjustable solid brass saddles for per-

> The Viper. It's the only professional quality solid body guitar engineered to have hotter pickups.

> fect intonation, master volume and tone controls.

Gordon House Road, London NW

Rose-Morris SPONSORED INSTRUMENTS